Edition Eulenburg

No. 36

BEETHOVEN

String Quartet

E♭ major—Mi♭ majeur—Es dur

Op. 127

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Dedicated to His Highness, Prince Nicolas of Galitzin

QUARTET

No. 12

E♭ major

for

2 Violins, Viola and Violoncello

by

LUDWIG VAN BEETHOVEN

Op. 127

First performed at Vienna, March 6th, 1825

Revised from the original MS., with Foreword by

WILH. ALTMANN

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Pag.

I. Maestoso–Allegro 1

II. Adagio ma non troppo e molto cantabile
–Andante con moto–Adagio molto espressivo. 10

III. Scherzando vivace–Presto 21

IV. Finale 31

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BEETHOVEN
STRINGQUARTET IN E FLAT MAJOR, OP. 127

Beethoven, who, since the completion of the F minor Quartet, op. 95, in October 1810, had composed no other work in this form, offered a further Quartet to the Leipzig publishers, C. F. Peters, on June 5th 1822, together with other compositions, the Quartet to be available soon. This did not mean, however, that Beethoven had already commenced the composition, like the "Romance for Violin (Solo with full Orchestra)", as yet hardly completed, but which he also offered to the publishers in the same letter. An incentive towards the continuation of the Quartet was provided by an enquiry from Prince Nicholas Galitzin (born 1795). The latter, who was an amateur 'cellist and lived in St. Petersburg, asked Beethoven on November 22nd 1822 whether he would be willing to write two or three Quartets for him. On January 25th 1823 Beethoven agreed in a letter, the wording of which has not been preserved, and demanded 50 ducats for each Quartet. The first, which he undertook for the Prince was the one in E flat major, published subsequently as op. 127. On March 10th 1824 he offered it to the publishing firm of B. Schott's Söhne in Mainz for the sum of 50 ducats, which offer was immediately accepted. But the work was not sent to Mainz until the April of 1825, and on May 7th of the same year Beethoven wrote to Schott saying: "You will have received the Quartet by now." On November 25th 1825 Beethoven relinquished the sole rights of the work to the Mainz firm and kept to his agreement, although Viennese publishers had offered him a higher fee for the Quartet after its first performance on March 6th 1825. About this time he wrote to Schott: "It would please me greatly if the Quartet were not published just yet, although it is ready. It must be fully established, for, ut dicunt, it is to be the greatest and best that I have written. The most skilled performers are in competition here to play it."*)

The first announcement of the publishers that the Quartet was on sale is headed thus: New Publications etc. etc., in the months of April, May and June 1826 (see Caecilia 1826, Advertisements No. 18, page 16). The title of the original editions runs as follows: "Quartet for two Violins, Alto and Violoncello, composed and dedicated to His Royal Highness Prince Nicolas de Galitzin, Lieutenant Colonel of the Guards of His Imperial Majesty of all the Russias, by Louis v. Beethoven, Opus 127. Property of the publishers B. Schott's Söhne, Mainz. (Publication No. 2351 of parts, 2426 of score.)

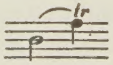
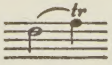
In passing, it may be said that it was this work with which the publishers opened their new branch-establishment in Paris.

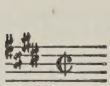
*) Cf. Alfr. Ebert, "The first performances of Beethoven's E flat major Quartet op. 127" in "Die Musik" Vol. 35 (1909).

The first movement of the M S. (in possession of the Royal Library, Berlin, since April 1909) is headed: *Quartetto per due Violini, Viola et Violoncello, 1824. L. v. Beethoven* and on the right, lower down, is written: *LvB: Time signatures to be inserted throughout.* At the top of the next page again stands: *composed 1824.* The second movement of the work is also to be found in the above mentioned Library since 1901 (it was formerly in Artaria's possession), together with a number of studies, sketches and connecting passages.

B. Schott's Söhne of Mainz possess a letter, not in Beethoven's hand-writing but dictated by him. It is dated January 27th 1827 and contains corrections of a number of "mistakes in writing or printer's errors in Beethoven's latest big Symphony in D minor, and his latest Quartet in E flat major."

Although this letter has been re-quoted lately in the 5th volume of Beethoven's letters, edited by A. Chr. Kalischer, the following passage, dealing with the Quartet, may be repeated again, for the sake of clearness. It runs as follows:

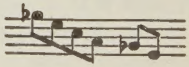
"II. In the 3rd section after the Presto (in the E flat major Quartet). There is an a tempo in $^{8}/_{4}$ time; in the 17th bar of this, instead of  the 2nd Violin should play  , Score, page 30.

In the second section of the same Quartet, in the Adagio molto espressivo  instead of

in the 13th bar, the 1st Violin should play .

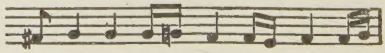
In the same 1st Violin part, in the Finale, page 11, bar 33, the passage should read

instead of .

In the same Quartet (Paris Edition), the 2nd Violin in the first movement, page 2, in the Allegro in bar 43 instead of 

should play .

In*) the same movement and the same part, page 3, line 8, bar 5, instead of the notes should run .

In the same part, in the 2nd movement, $^{12}/_{8}$ time, Tempo Imo, 15th bar, instead of 

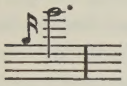
the instrument should play

*) The two following lines are omitted by Kalischer!

This last mistake is also in the Mainz Edition. If you wish I will make the corrections myself."*)

Besides these deviations from the original M S. in the first editions, the following variant readings are to be noted:

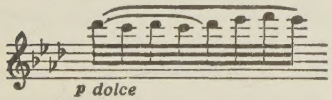
I. In bar 215 of the first movement the Litolff, Peters, David, Joachim-Moser and the critical Editions all give this for the first Violin



corresponding with the M S., whereas in the original edition (Score and parts) as well as in those of Heckel of Mannheim, Ewer & Co. of London and Holle-Liszt, the grace note is omitted.

II. 15 bars later (bar 230) all editions (including Joachim-Moser), with the exception of Litolff print the third quaver in the 2nd Violin part as *g*; in the autograph copy this bar is written thus:

III. In the Andante con Moto, bar 53 2nd movement, the 1st Violin part in the original edition of the score is notated thus:



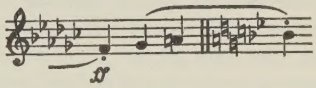
etc., all other editions without exception give

etc.

A similar misprint occurs in the time indication of the Adagio molto espressivo (Score 15, IV). In the original edition it stands **C** instead of **¢**.

IV. In the editions of Litolff, Peters, David, Joachim-Moser and B. & H., the following indication is missing in the 3rd movement, though included in the Holle-Liszt and also in the older editions: Ritmo di tre battute (Score p. 22 bar 27 and p. 25 bar 110)

V. In the same movement, the older editions and also those of Holle-Liszt, Litolff, write the transitional bar from E flat major into B flat major (bar 236), thus, in the first Violin

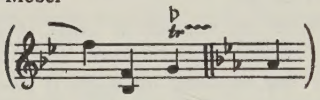


This is a mistake which even crept into the critical edition. The *gb* of course must be naturalized as in Joachim-Moser after Dugge's principle.

VI. In the original edition of the score, as well as in Heckel and Ewer & Co., a totally unnecessary double bar sign is found in the Scherzando vivace, 9 bars after the first Presto (bar 277). This may be accounted for by the fact that only in the issue of the *parts* the change of key into E flat major was marked at this very point (at least in the 2nd Violin, Viola and Violoncello).

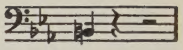
*) The last line is written by Karl Schindler in pencil.

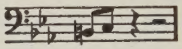
This explains the flat marked over the trill on the note *g* in the 1st Violin part in the later editions of Holle-Liszt, Litolff and Joachim-Moser



which, of course, in the key of E flat major is redundant.

VII. The following version in the Cello, 4 bars before the Allegro comodo*)

(Score 40, III, 3) 

is very likely a misprint for  . Similarly the following bar is not impossible. Probably it should be written thus, as in bars 7 and 3 previously . The critical edition as well as Joachim-Moser, definitely write *f* natural.

April 1911

Prof. Dr. Wilh. Altmann

*) A few early editions incorrectly write ***con moto***. This "Allegro comodo" should be played as an "Allegretto" at least, if not even slower.

BEETHOVEN, STREICHQUARTETT ES-DUR, OP. 127

Beethoven, der seit Oktober 1810 — der Vollendung des f-moll op. 95 — kein Streichquartett mehr geschrieben hatte, bot am 5. Juni 1822 dem Verlag C. F. Peters in Leipzig neben anderen Werken ein Quartett an, das der Adressat bald erhalten könnte. Damit ist freilich nicht gesagt, daß der Komponist dieses Quartett schon in Arbeit hatte, wie denn auch die in demselben Briefe angebotene „Violin-Romanze (Solo mit ganzem Orchester)" von ihm kaum fertiggestellt worden ist. Einen äußeren Anlaß, sich wieder mit der Quartettkomposition zu beschäftigen, erhielt aber Beethoven durch die Anfrage des in Petersburg lebenden, Violoncell spielenden Fürsten Nikolaus Galitzin (geb. 1795) vom 9. November 1822, ob er für ihn zwei oder drei Quartette schreiben wolle. Beethoven antwortete am 25. Januar 1823 in einem heute dem Wortlaute nach nicht vorliegenden Briefe zustimmend und forderte für jedes Quartett 50 Dukaten. Das erste, das er für den Fürsten in Angriff nahm, ist das später als op. 127 veröffentlichte in Es-dur. Am 10. März 1824 bot er es der Firma B. Schott's Söhne in Mainz für 50 Dukaten zum Verlag an, ein Angebot, das sogleich angenommen wurde; es wurde aber April 1825, bis es nach Mainz endlich geschickt wurde (am 7. Mai dieses Jahres schreibt Beethoven nämlich an Schott: „Das Quartett werden Sie nun schon erhalten haben.") Der Mainzer Firma, der er am 25. November 1825 ausdrücklich noch das alleinige Eigentumsrecht bestätigte, war Beethoven treu geblieben, trotzdem ihm nach der ersten Aufführung am 6. März 1825 Wiener Verleger ein höheres Honorar angeboten hatten. Ungefähr um dieselbe Zeit schrieb er an Schott: „Das Quartett, welches bereit liegt, würde mir auch sehr lieb sein, wenn es noch eine Zeitlang nicht öffentlich erscheine; man will's gar hoch ansetzen mit dem Quartett, es soll der größte und schönste sein, ut dicunt, was ich geschrieben, die besten Virtuosen wetteifern hier*), es zu spielen."

Die erste Notiz, in welcher die Verleger dieses Quartett als „zu haben" anzeigen, ist überschrieben: Neue Verlagswerke etc. etc., in den Monaten April, May und Juni 1826 erschienen (cf. Caecilia 1826, Intell.-Bl. No. 18, pag. 16). Der Titel der Original-Ausgabe lautet: Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies, par Louis v. Beethoven. Oeuvre 127. Propriété des Editeurs. Mayence chez les fils de B. Schott etc. (Verlags-No. der Stimmen 2351, der Partitur 2426.)

Nebenbei bemerkt, ist dieses Opus Beethovens das erste Werk, mit welchem die Firma Schott den Verlag ihrer damals in Paris neugegründeten Filiale eröffnete.

Der I. Satz des Manuskriptes (seit April 1909 im Besitze der Königl. Bibliothek, Berlin) ist überschrieben: *Quartetto per*

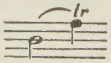
*) Vgl. **Alfr. Ebert**, Die ersten Aufführungen von Beethovens Es-dur-Quartett op. 127 in: Die Musik Bd. 35 (1909).

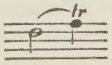
due Violini, Viola et Violoncello. 1824. L. v. Beethoven, und weiter unten, rechts: *LvB: Ganze Taktzeichen werden überall, auch wo sie nicht sind, hinzugeschrieben.* Auf der folgenden Seite steht zu Anfang nochmals: *geschrieben 1824.* In der genannten Bibliothek befindet sich auch seit 1901 der II. Satz (früher im Besitz von Artaria), sowie eine Anzahl Studien, Skizzen und zusammenhängende Stellen.

Ein im Besitze der Firma B. Schott's Söhne, Mainz, befindlicher, von fremder Hand nach Beethovens Diktat geschriebener Brief vom 27. Jänner 1827 berichtigt eine Anzahl „Schreib- oder Druckfehler in Beethovens neuester großer Symphonie aus D-moll und in dessen neuestem Quartett aus Es-dur".

Obwohl dieses Schreiben neuerdings im 5. Bande der von A. Chr. Kalischer herausgegebenen Beethoven-Briefe wiedergegeben ist, so mag hier der Vollständigkeit wegen jener das vorliegende Quartett betreffende Passus folgen. Es heißt da:

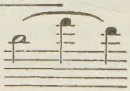
„II. In dem Quartett in Es kommt im 3ten Stück nach dem Presto 3/4 Takt ein a tempo 3/4; in diesem ist im 17ten Takte

der 2ten Violine statt  zu

setzen:  Partitur S. 30.

In demselben Quartett muß es im 2ten Stück in dem Adagio molto expressivo

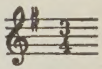
im 13ten Takte der 1ten Violine

statt  heißen .

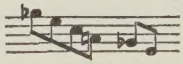
In derselben 1ten Violinstimme, im Finale S. 11 im 33. Takt muß es heißen

statt

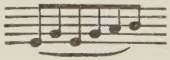
.

In demselben Quartett (Pariser Ausg.) muß es in der 2ten Violinstimme, erster Satz, Seite 2 in dem Allegro 

im 43. Takt statt heißen:

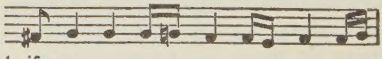
 (S. 2, Z. 3 v. u.).

In*) demselben Satze und Stimme, Seite 3, Zeile 8, im fünften Takte muß

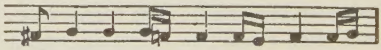
es statt:  heißen:

.

In derselben Stimme, im 2ten Satze, 12/8 Takt, Tempo Imo, im 15ten Takt muß es anstatt:



heißen:



Dieser letzte Fehler ist auch in der Mainzer Ausgabe.

Wenn Sie wollen will ich die Correctur besorgen."**)

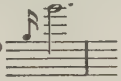
Außer diesen Abweichungen der Erst-Ausgaben vom Urtexte sind noch folgende weitere

*) Die folgenden zwei Zeilen fehlen bei Kalischer!
**) Die letzte Zeile ist mit Bleistift von Karl Schindler geschrieben.

Varianten

hervorzuheben:

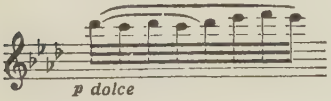
I. In Takt 215 des I. Satzes findet sich bei Litolff, Peters (David, auch bei Joachim-Moser), sowie in der krit. Ausgabe die Viol. I übereinstimmend

mit dem Manuskripte so 

notiert, während in der Original-Ausgabe (Part. u. St.) sowohl, als auch bei Heckel, Mannheim, und Ewer & Co., London, Holle-Liszt, die Vorschlagsnote fehlt.

II. geben sämtliche Ausgaben, sogar Joachim-Moser, mit Ausnahme von Litolff, 15 Takte später (Takt 230) das dritte Achtel der Viol. II mit *g* an; im Autograph lautet dieser Takt

III. ist im Andante con moto Takt 53 des 2. Satzes die Viol. I in der Orig.-Part.-Ausg. folgendermaßen notiert:



etc.; alle anderen Ausgaben haben

ausnahmslos etc.

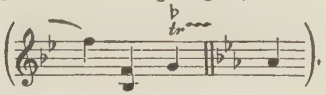
Ein gleicher Stichfehler liegt bei der Taktbezeichnung des Adagio molto espressivo (Part. 15, IV) vor. Die Original-Ausgabe gibt hier **C** statt **¢** an.

IV. fehlt bei Litolff, Peters (David, auch Joachim-Moser) und B. & H. im III. Satz die in den älteren Ausgaben (auch bei Holle-Liszt) sich findende Bezeichnung: Ritmo di tre battute (Part. S. 22 Takt 27 und S. 25 Takt 110)

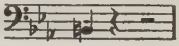
V. In demselben Satze geben die älteren Ausgaben, auch Holle-Liszt, Litolff, den Überleitungstakt von Es-moll nach B-dur (Takt 236) in der Viol. I so

an, ein Schnitzer, den auch die „kritische" Ausgabe enthält; es muß selbstverständlich ♮*g* heißen, was auch nach Dugges Vorgang Joachim-Moser haben.

VI. In der Orig.-Ausg. (Part.), sowie bei Heckel und Ewer & Co. findet sich im Scherzando vivace 9 Takte nach dem ersten Presto (Takt 277) ein gänzlich unmotivierter Doppel-Taktstrich. Dieser ist darauf zurückzuführen, daß in der **Stimmen**-Ausgabe erst an dieser Stelle der Tonart-Wechsel nach Es-dur angezeigt ist (wenigstens in der Viol. II, Viola und Vcellostimme). Hieraus erklärt sich denn auch das in neueren Ausgaben (auch bei Holle-Liszt, Litolff, Joachim-Moser) mit hinübergenommene, über dem *g* der Viol. I angezeigte ♭



welches in Es-dur natürlich überflüssig ist.

VII. Die Lesart in der Vcellostimme 4 Takte vor dem Allegro comodo*) (Part. 40, III, 3)  ist wohl ein Stichfehler statt . Desgleichen erscheint der folgende Takt nicht ganz unbedenklich. Wahrscheinlich soll es auch hier, wie Takt 7 und 3 vorher, heißen. Die kritische Ausgabe, sowie Joachim-Moser haben ausdrücklich *f*.

April 1911

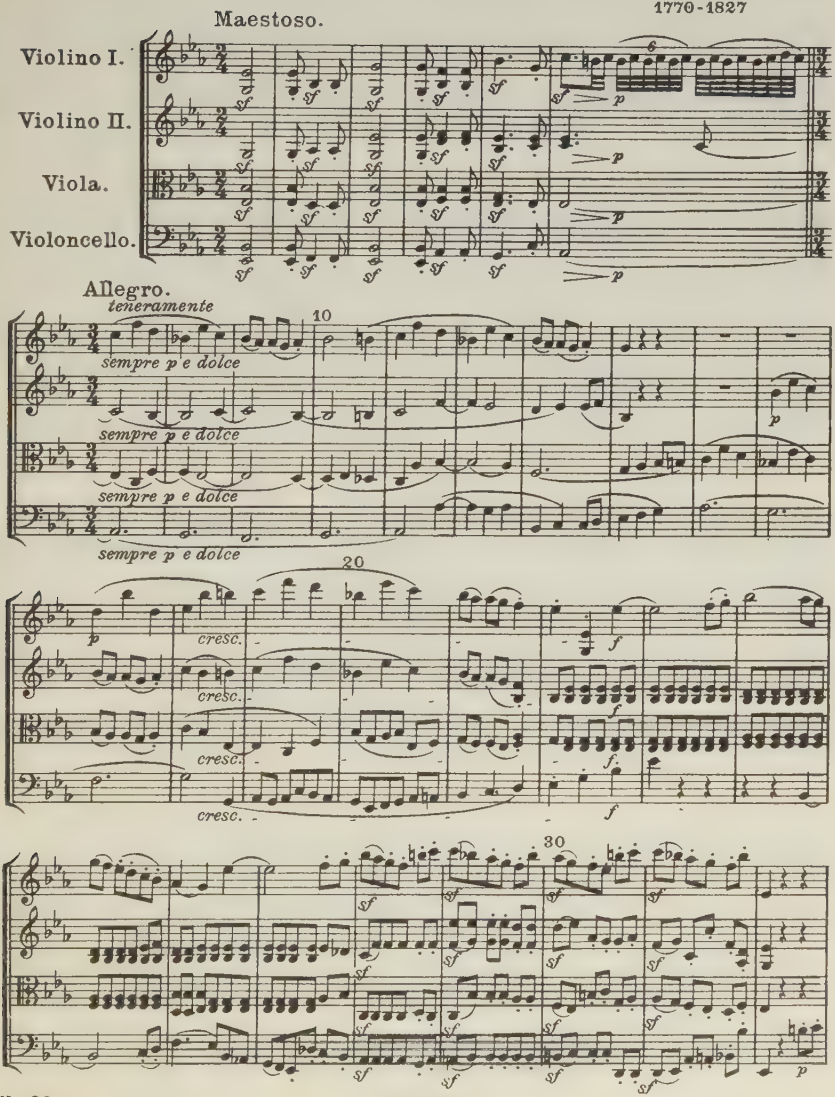
Prof. Dr. Wilh. Altmann

*) In einigen älteren Ausgaben steht fälschlich: con moto. Dieses „Allegro comodo“ ist zum mindesten wie ein „Allegretto“, wenn nicht noch langsamer zu spielen.

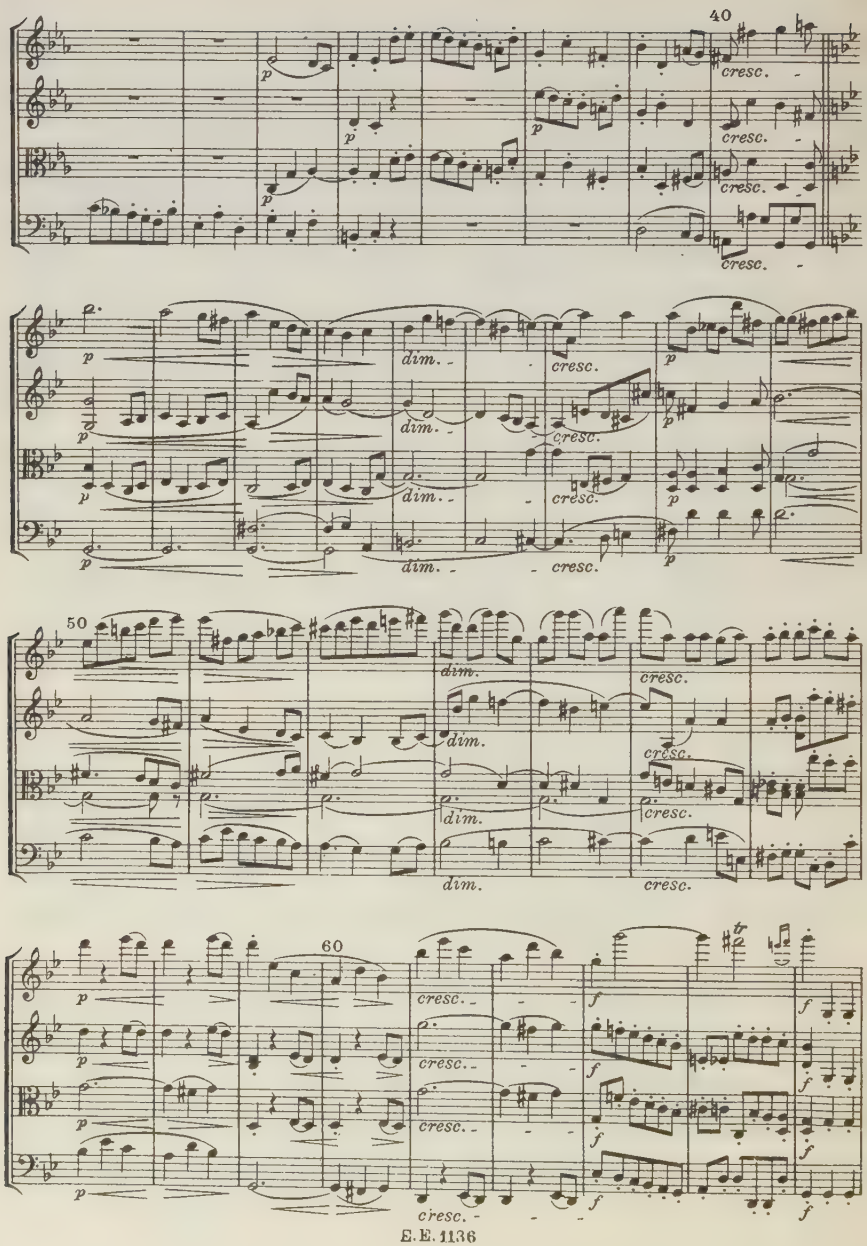
Quartet

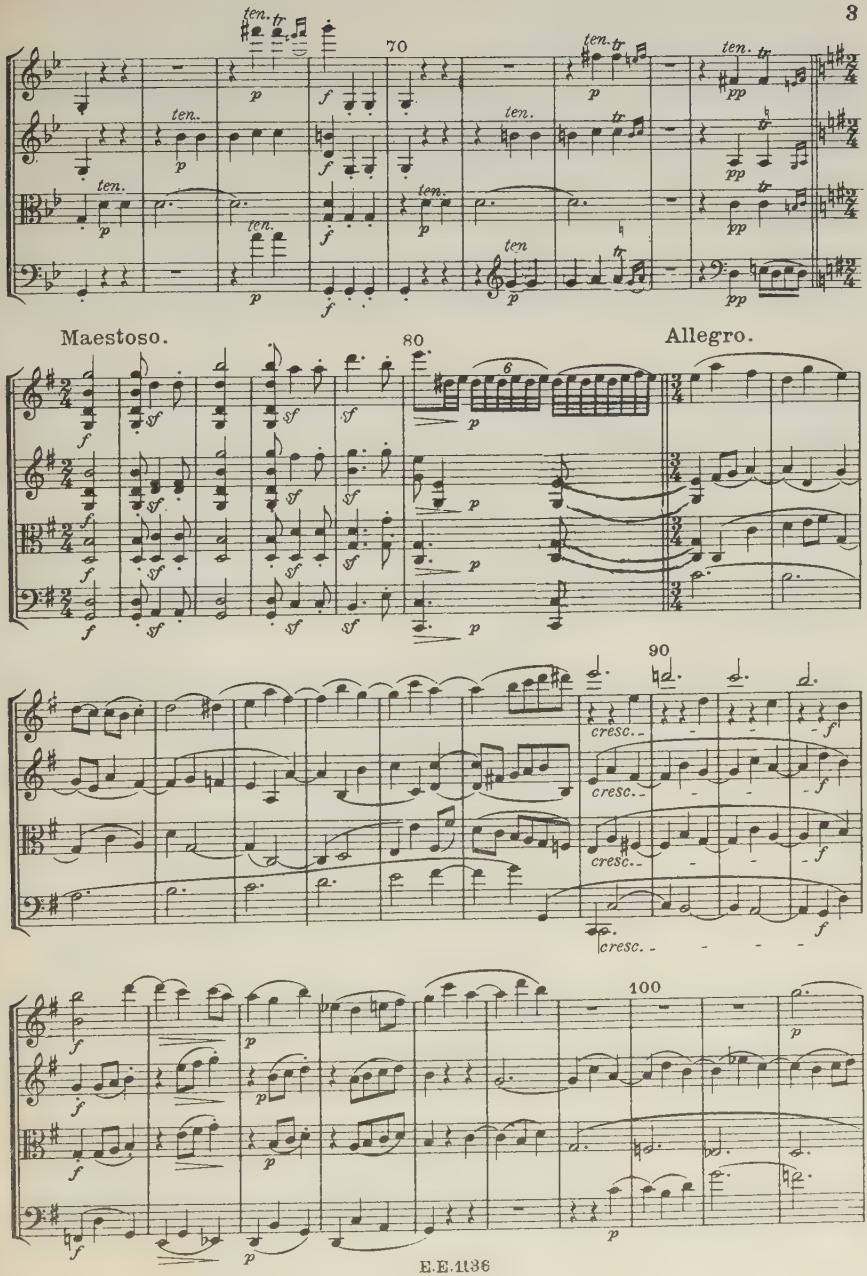
I

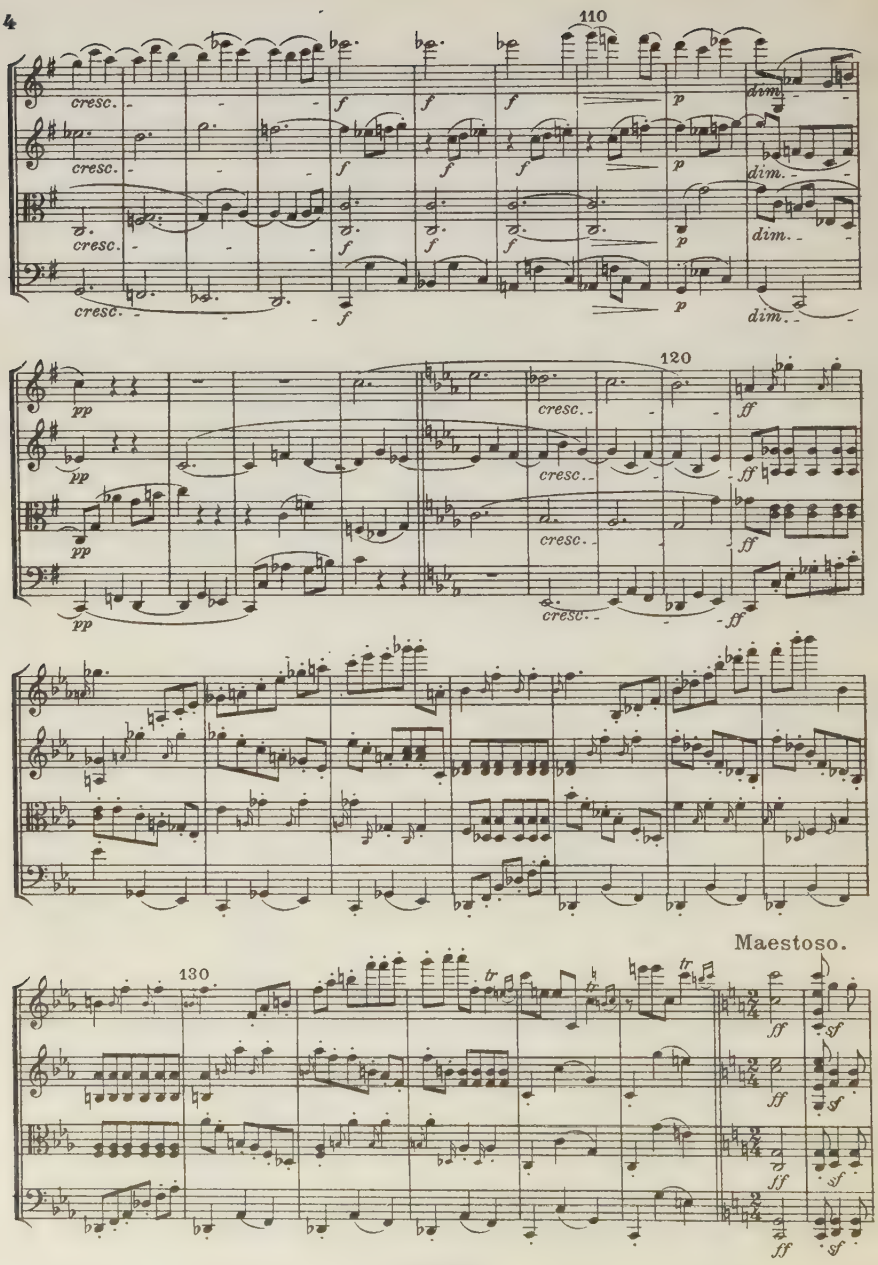
L. van Beethoven, Op. 127.
1770-1827

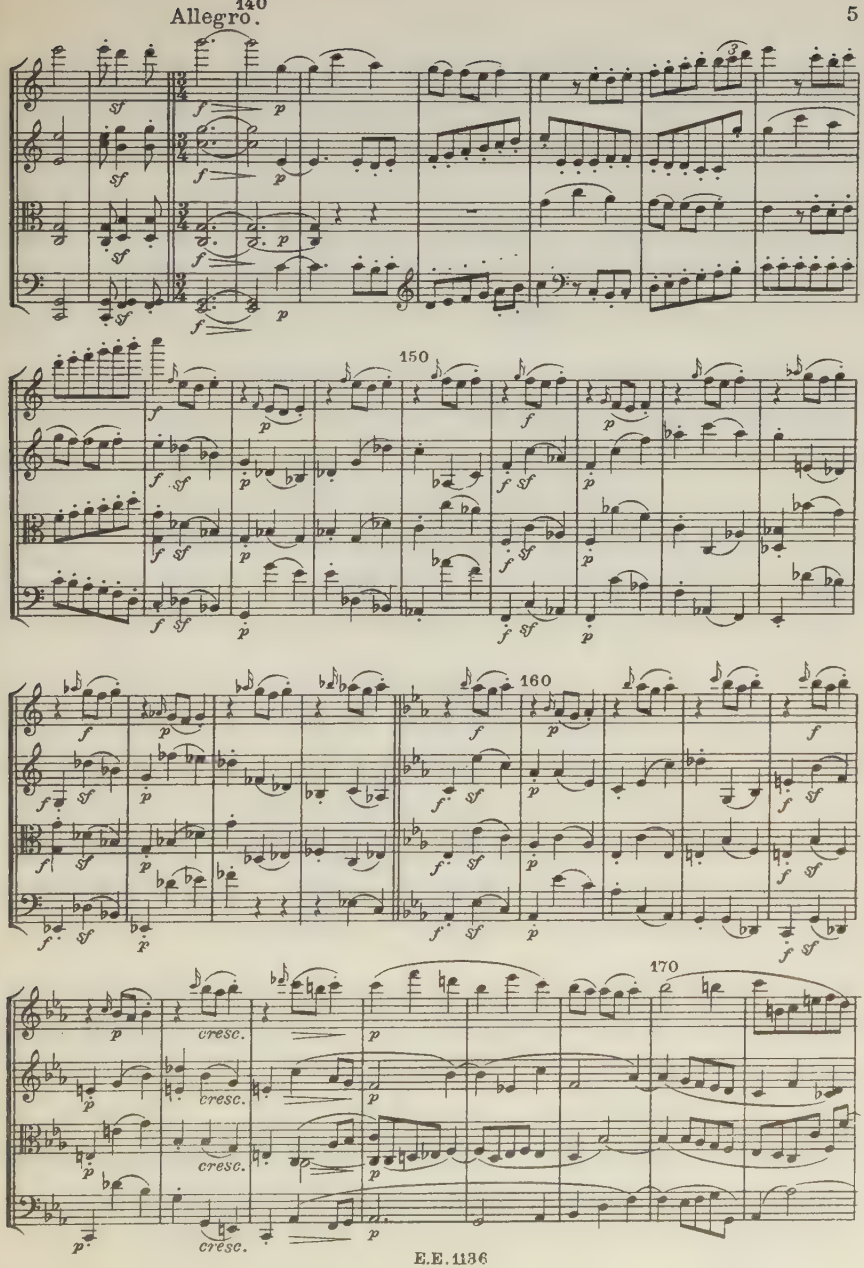


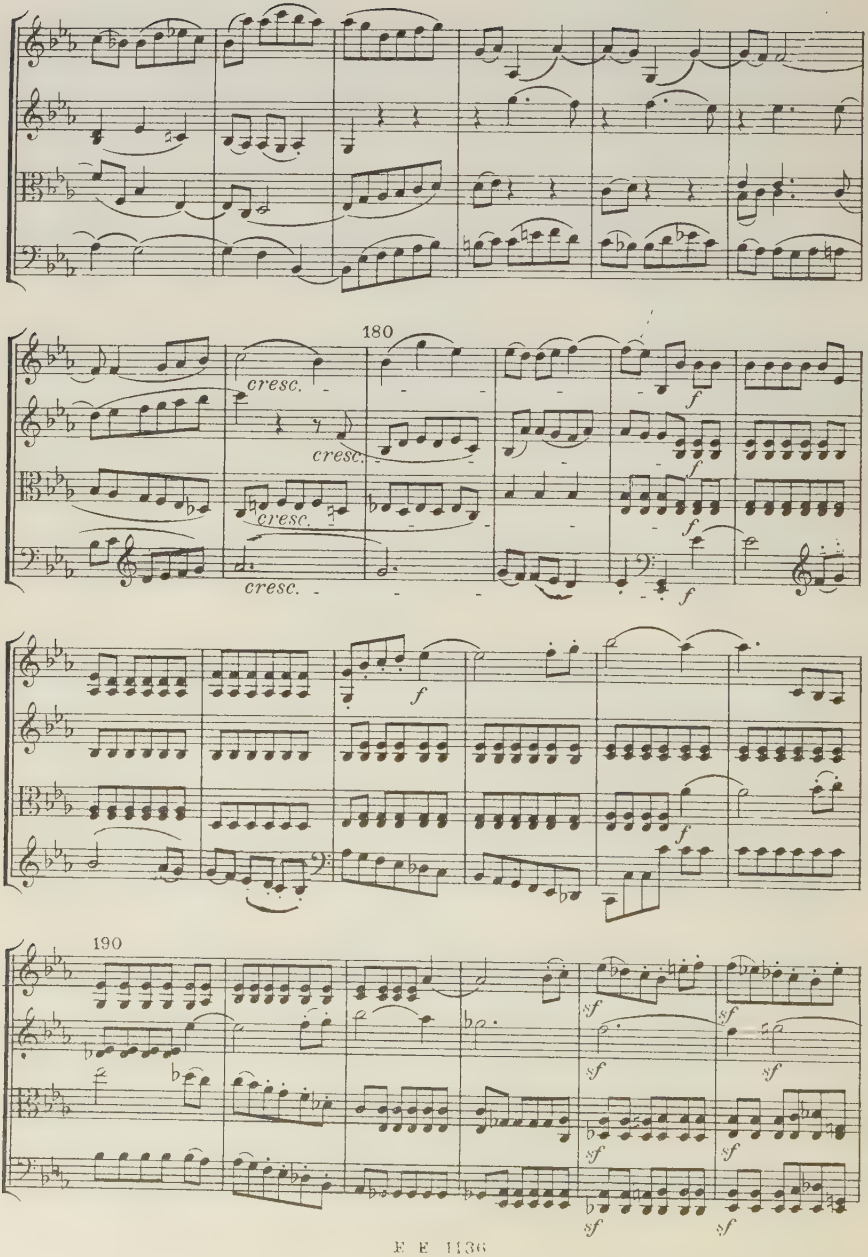
Ernst Eulenburg Ltd.,
London - Zurich -

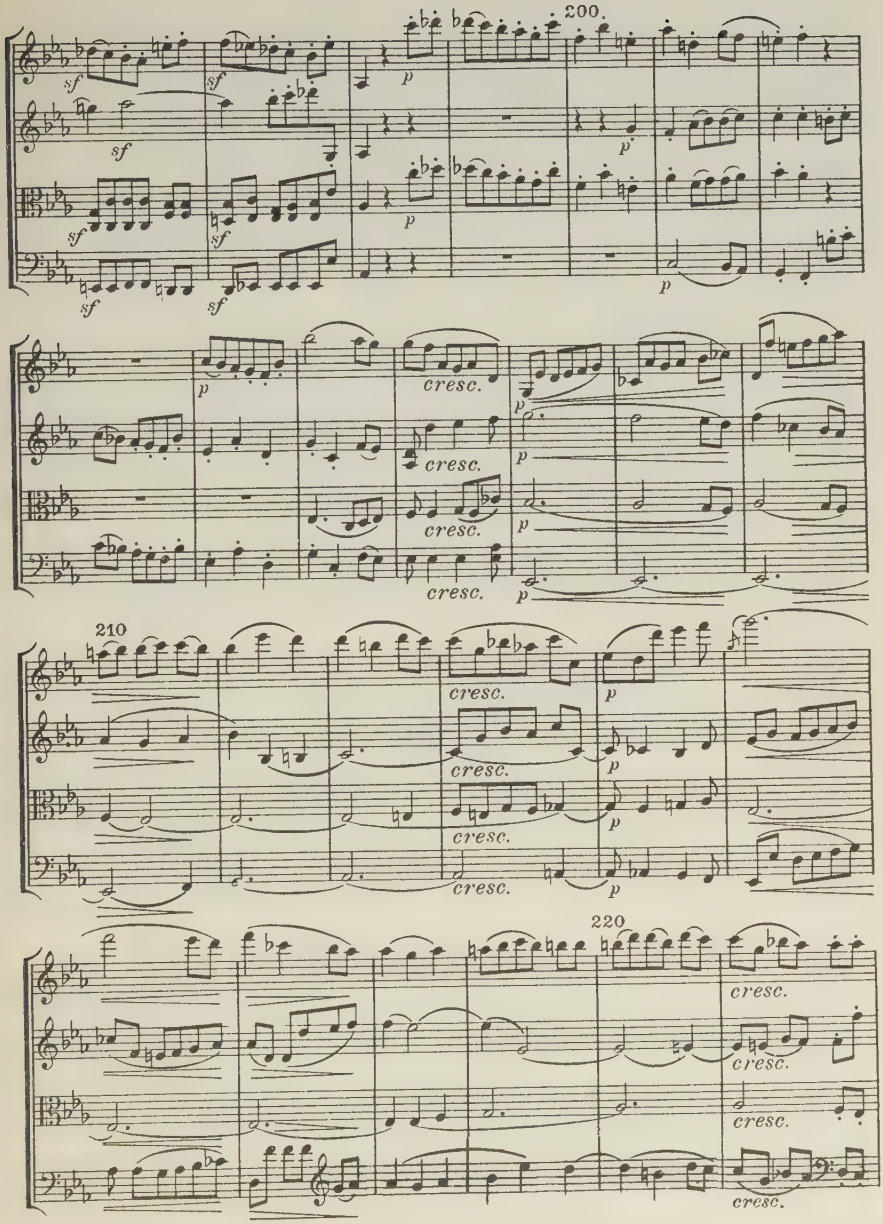

40
50
60
p
cresc.
dim.
f

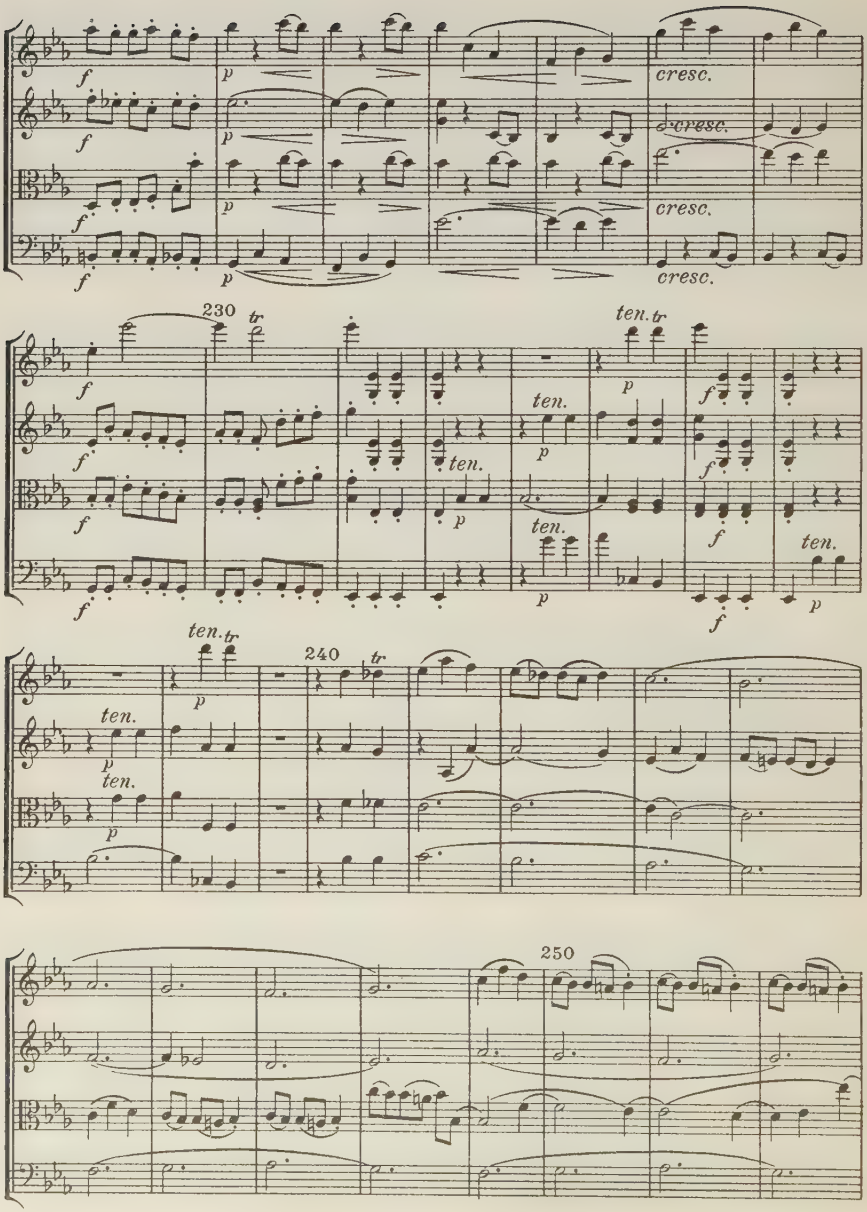

70
ten.
tr
p
f
pp
Maestoso.
80
sf
6
Allegro.
90
cresc.
100


110
cresc.
f
p
dim.
120
pp
ff
Maestoso.
130
tr
sf

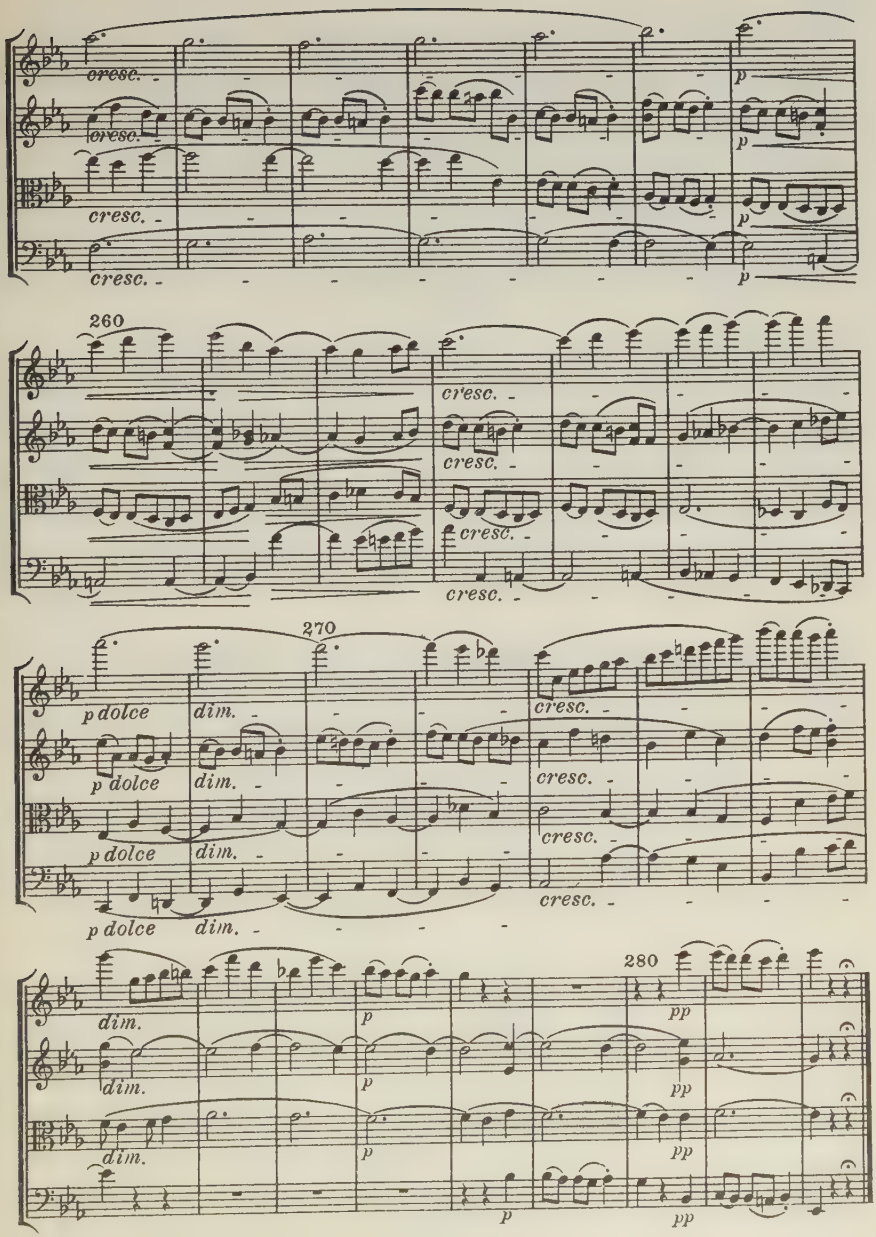

Allegro.
140
150
160
170
cresc.


180
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
f
190
sf
sf
sf
sf
sf
sf
sf
sf


200
sf
p
cresc.
210
220

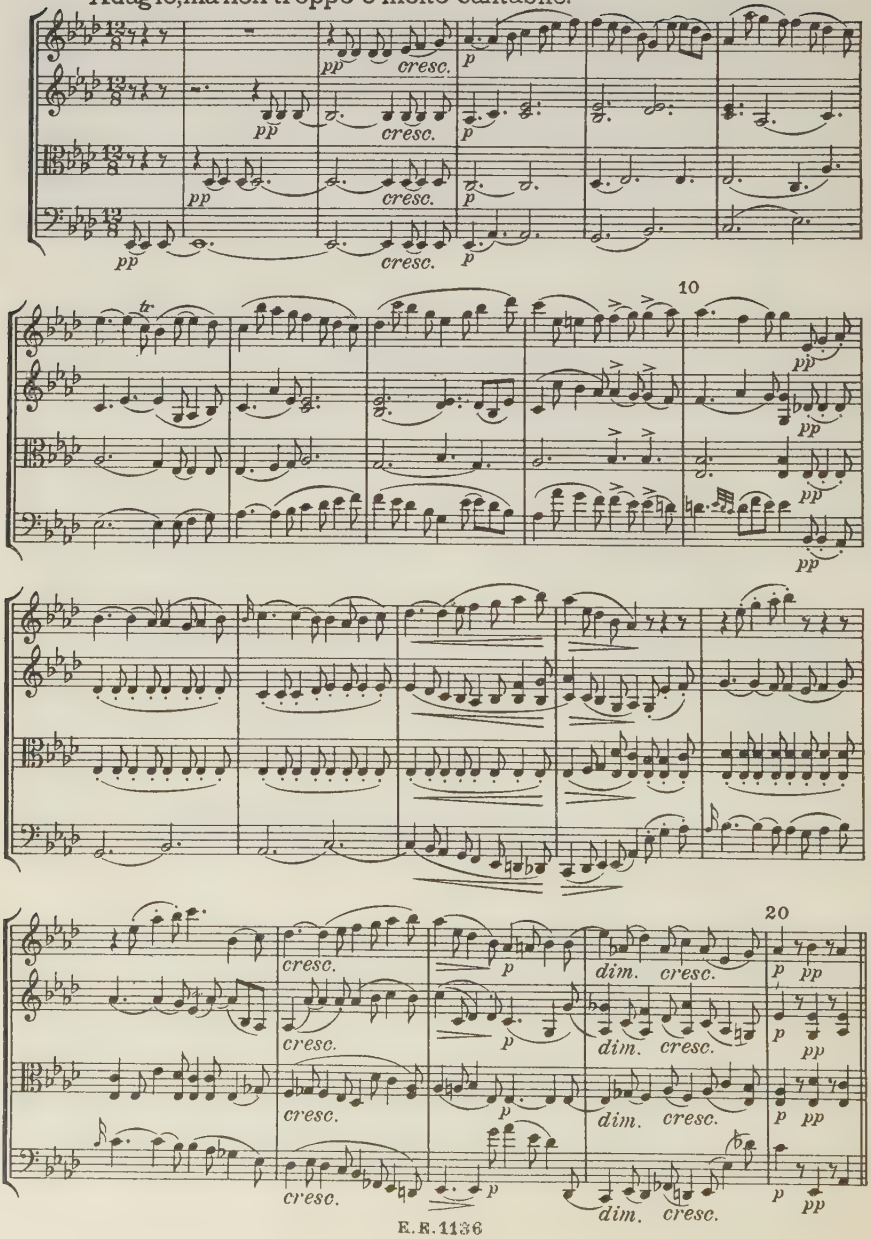


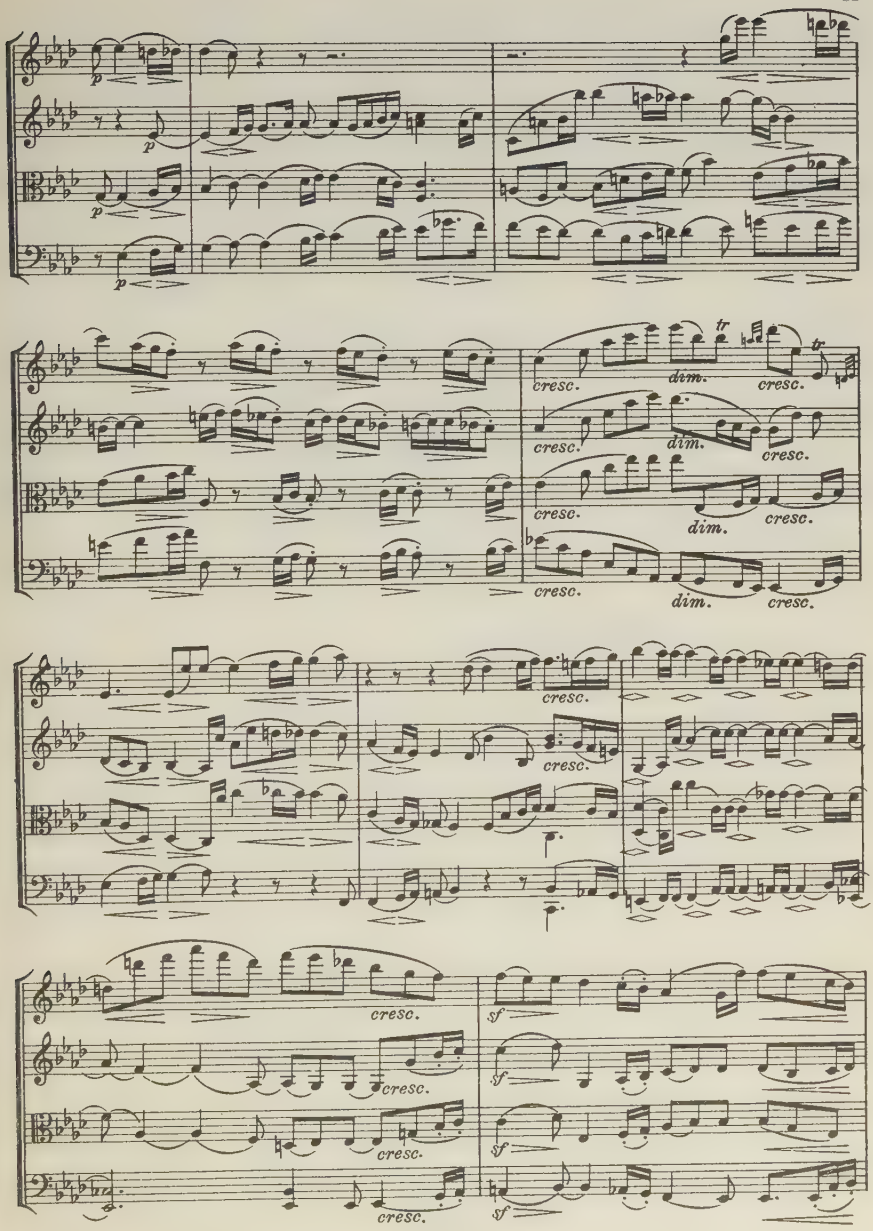
E 1136

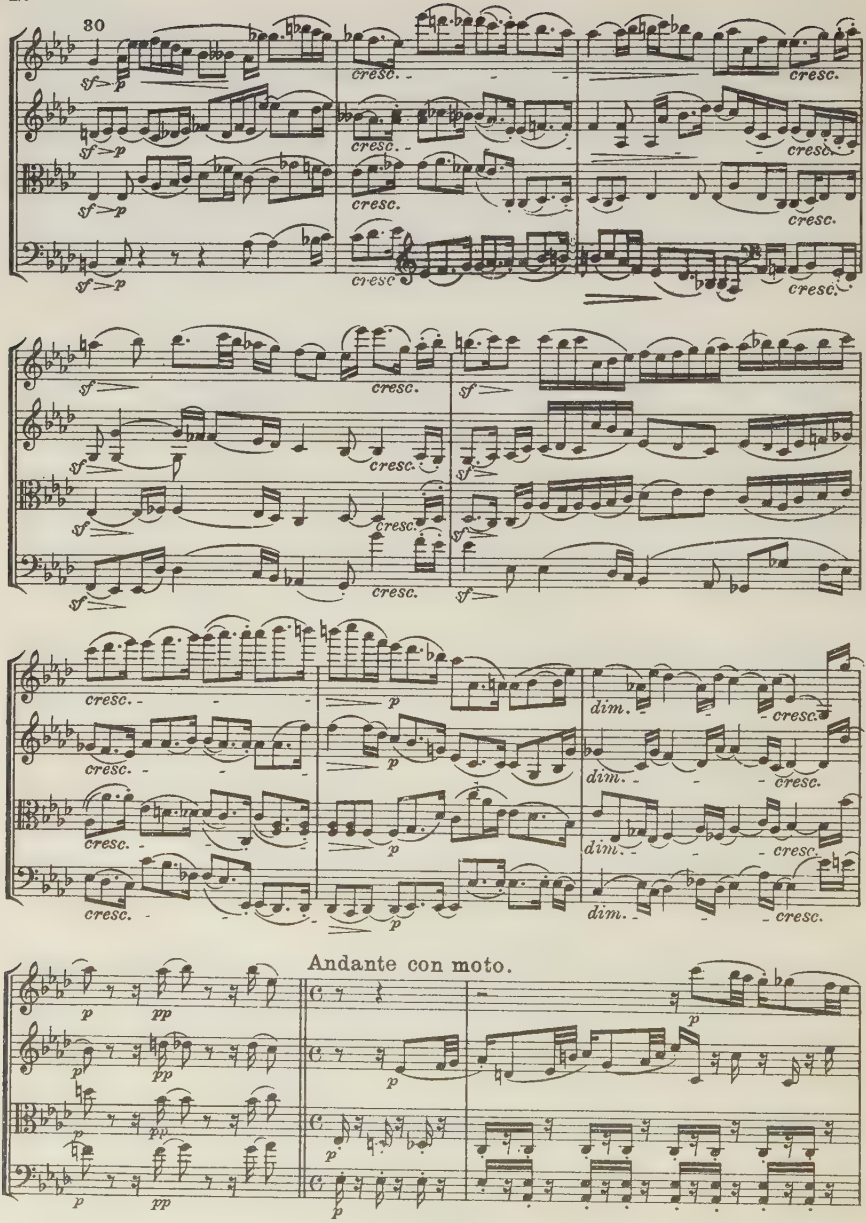

cresc.
cresc.
cresc.
cresc.
p
p
p
260
cresc.
cresc.
cresc.
cresc.
270
p dolce
dim.
p dolce
dim.
p dolce
dim.
p dolce
dim.
cresc.
cresc.
cresc.
cresc.
280
dim.
dim.
dim.
p
p
p
p
pp
pp
pp
pp

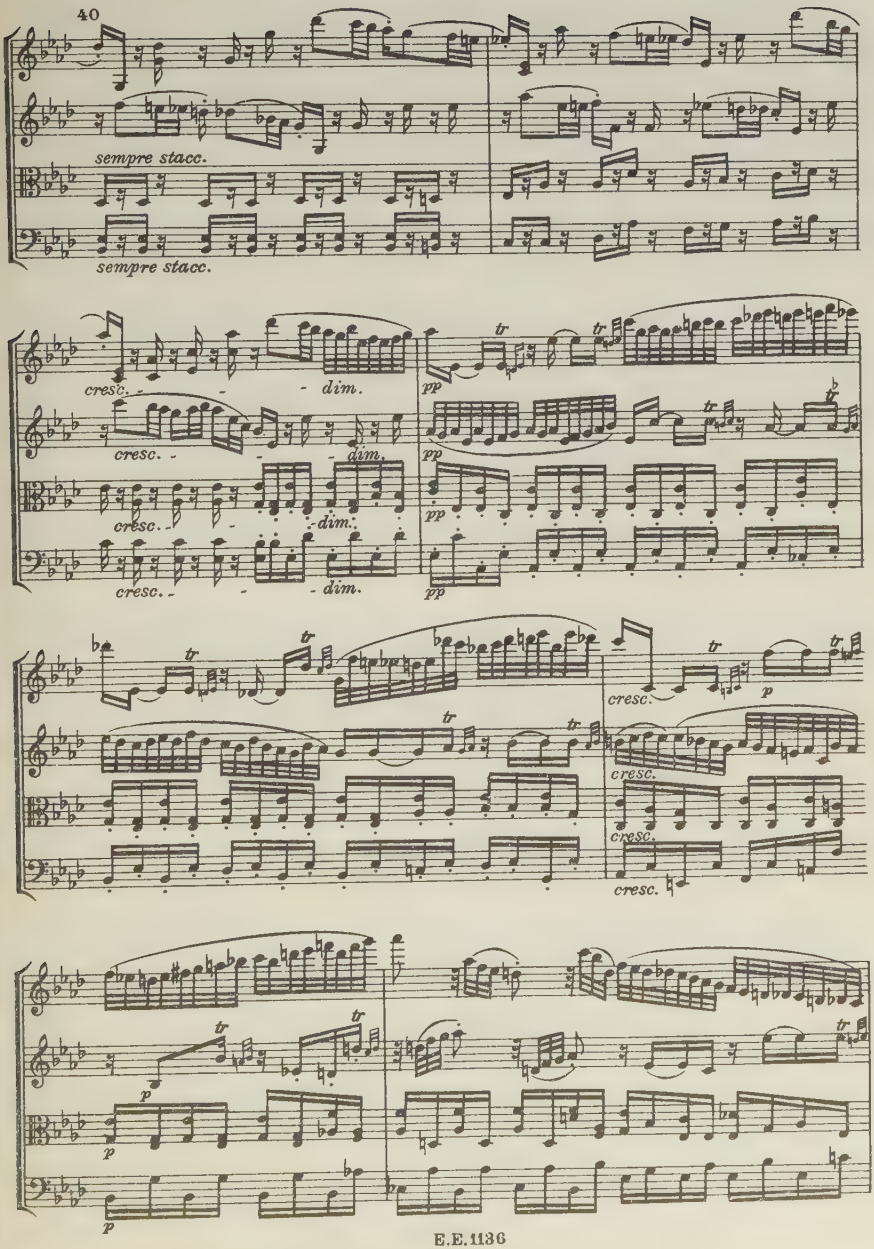
II

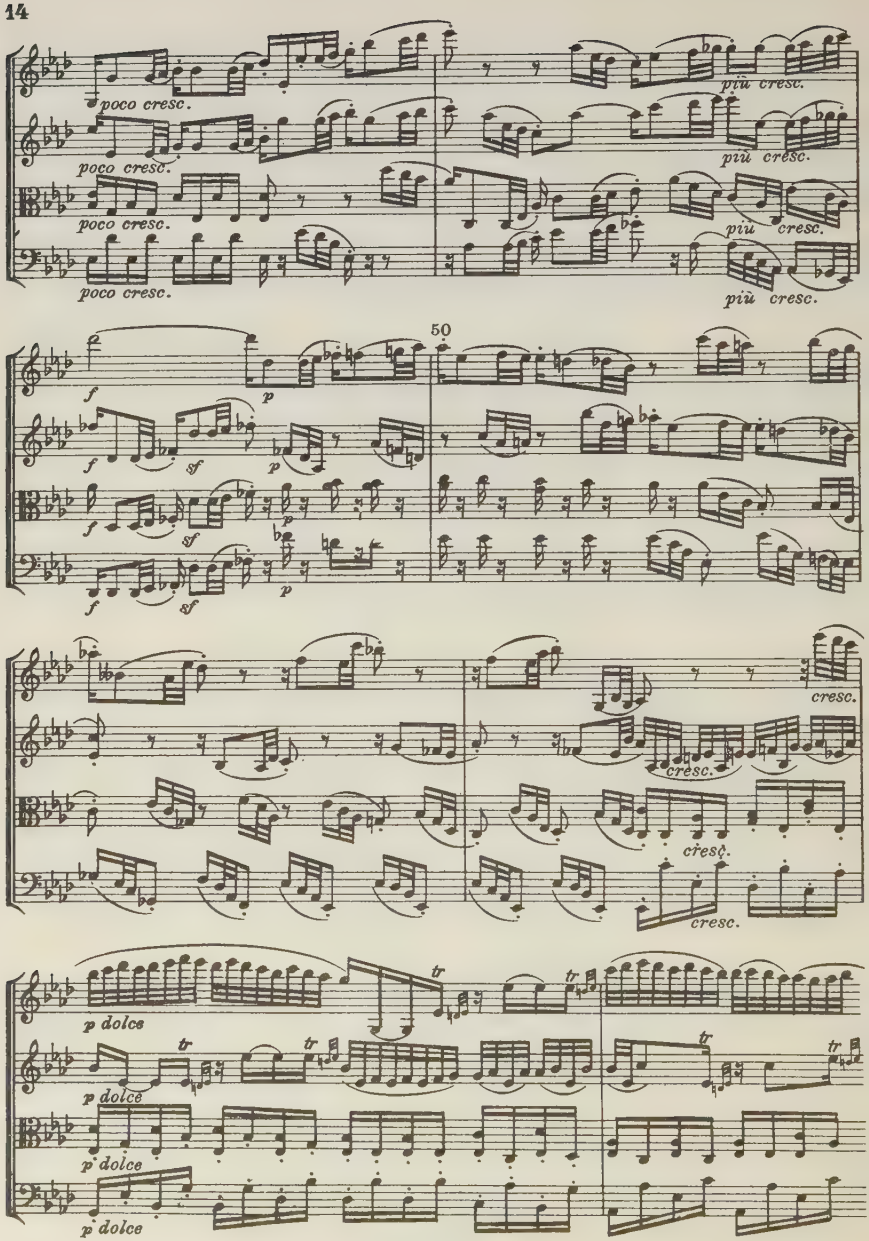
Adagio, ma non troppo e molto cantabile.




p
cresc.
dim.
tr
sf

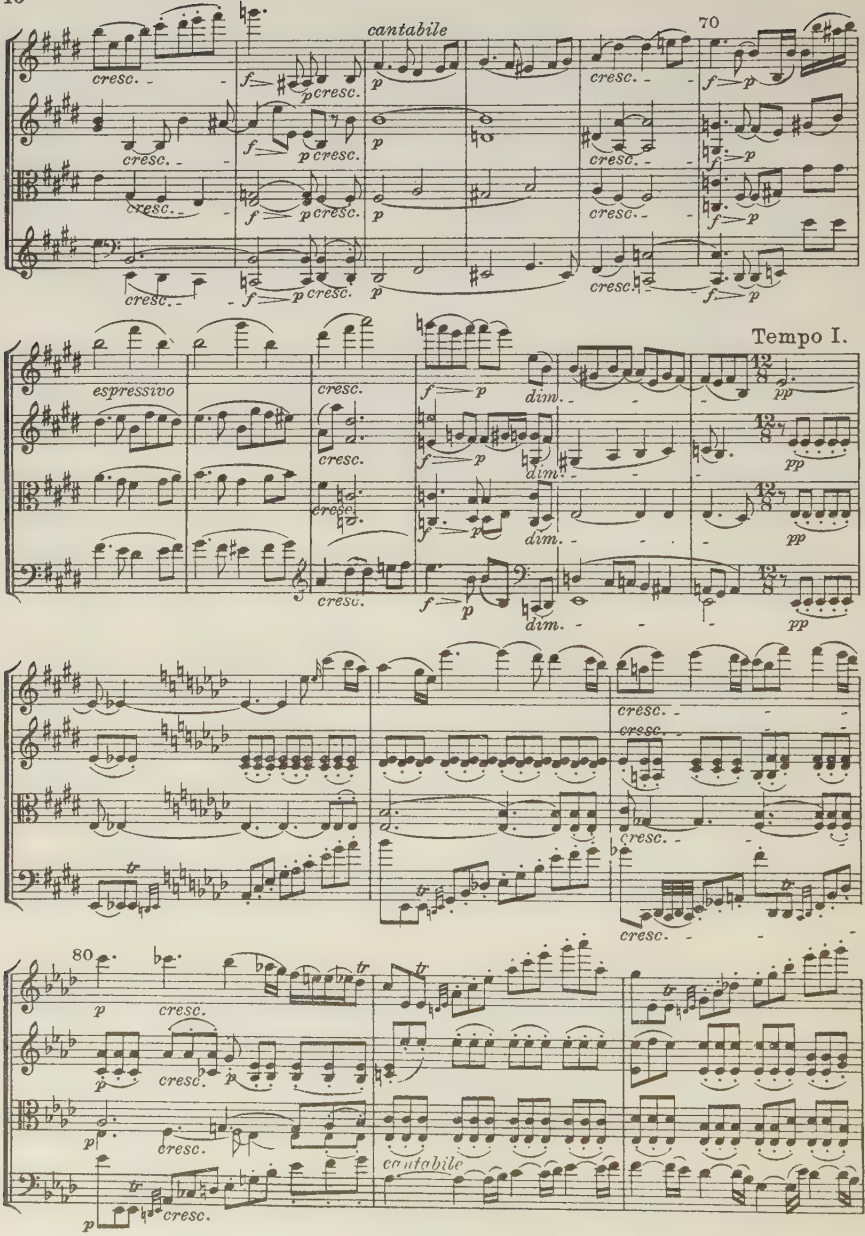

30
sf>p
cresc.
dim.
Andante con moto.
p
pp

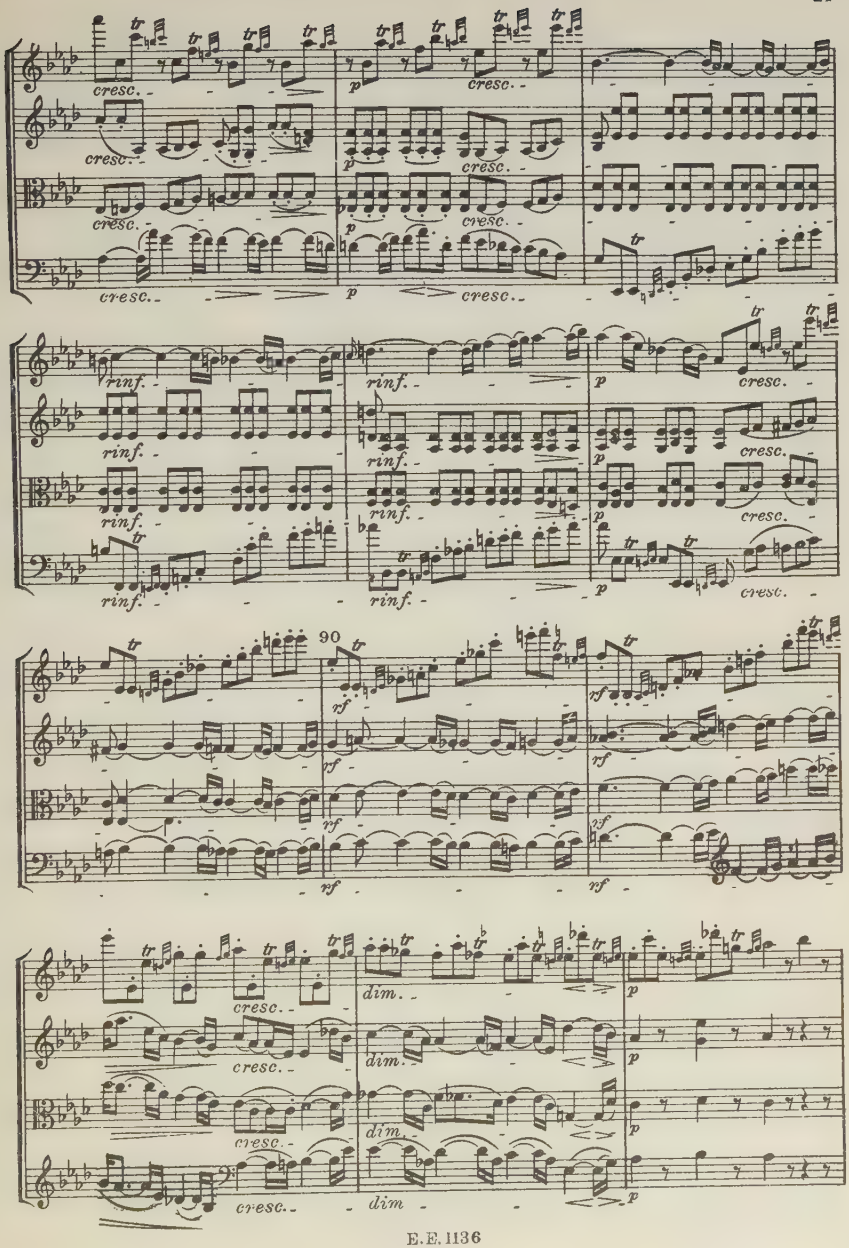

40
sempre stacc.
sempre stacc.
cresc.
dim.
pp
tr
p
cresc.

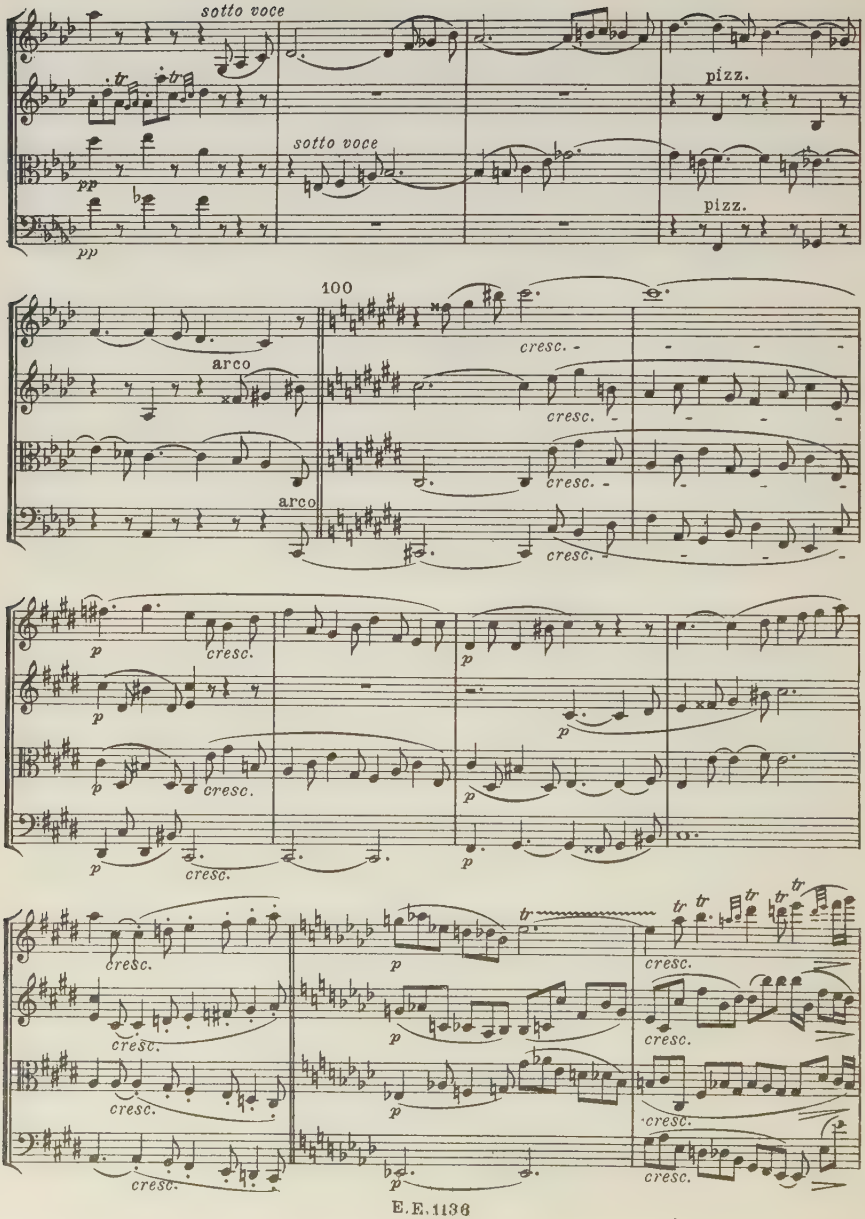

poco cresc.
più cresc.
50
f
p
sf
cresc.
p dolce
tr

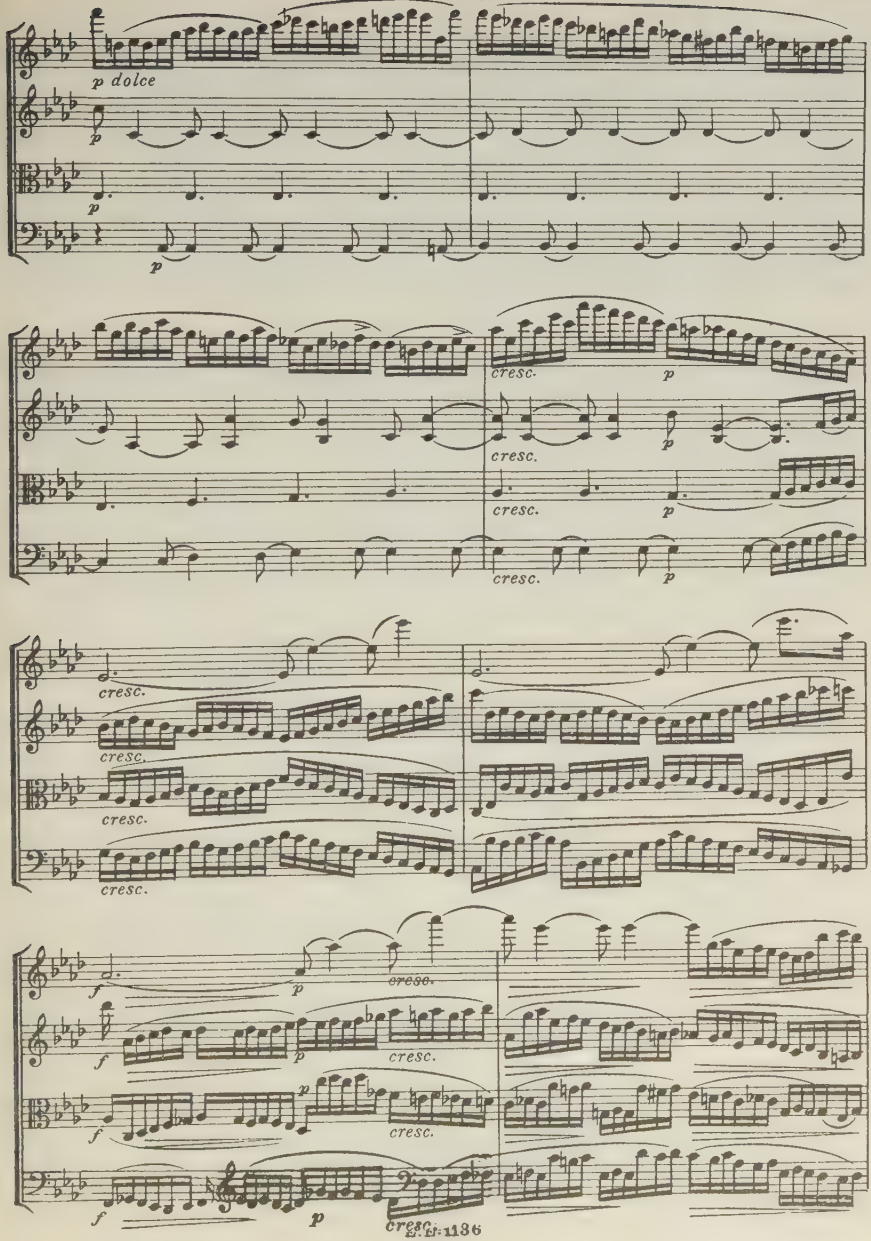
60

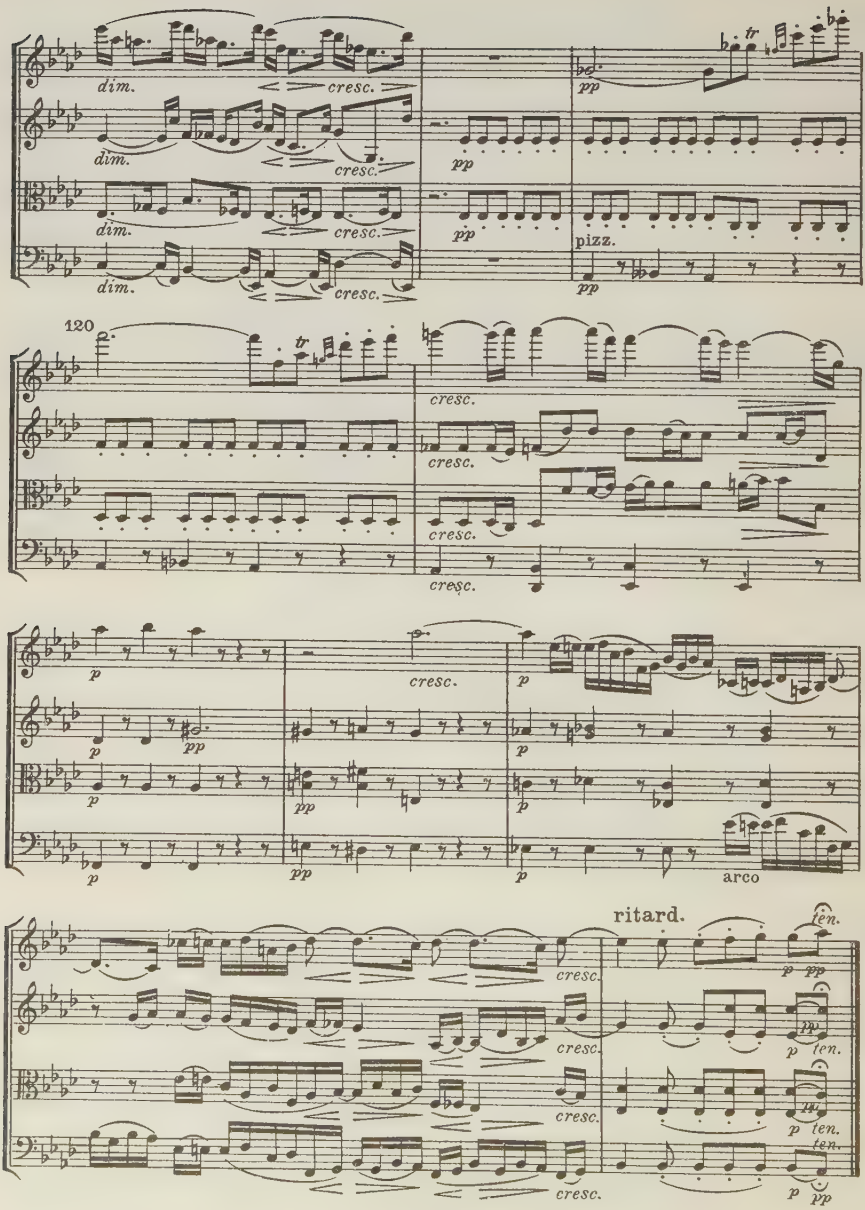
Adagio molto espressivo.


cantabile
70
cresc.
espressivo
Tempo I.
dim.
pp
80
cantabile


cresc.
p
rinf.
90
sf
dim.

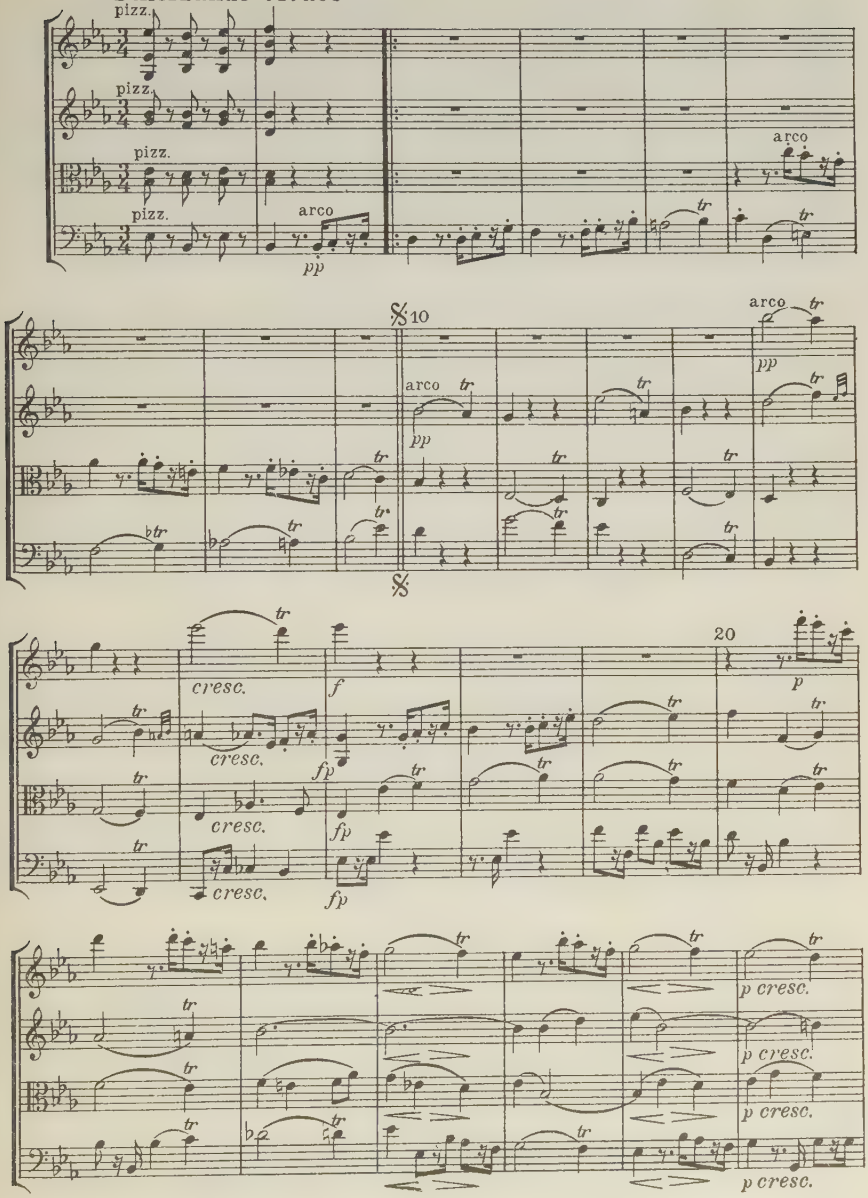

sotto voce
pizz.
sotto voce
pizz.
100
arco
arco
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

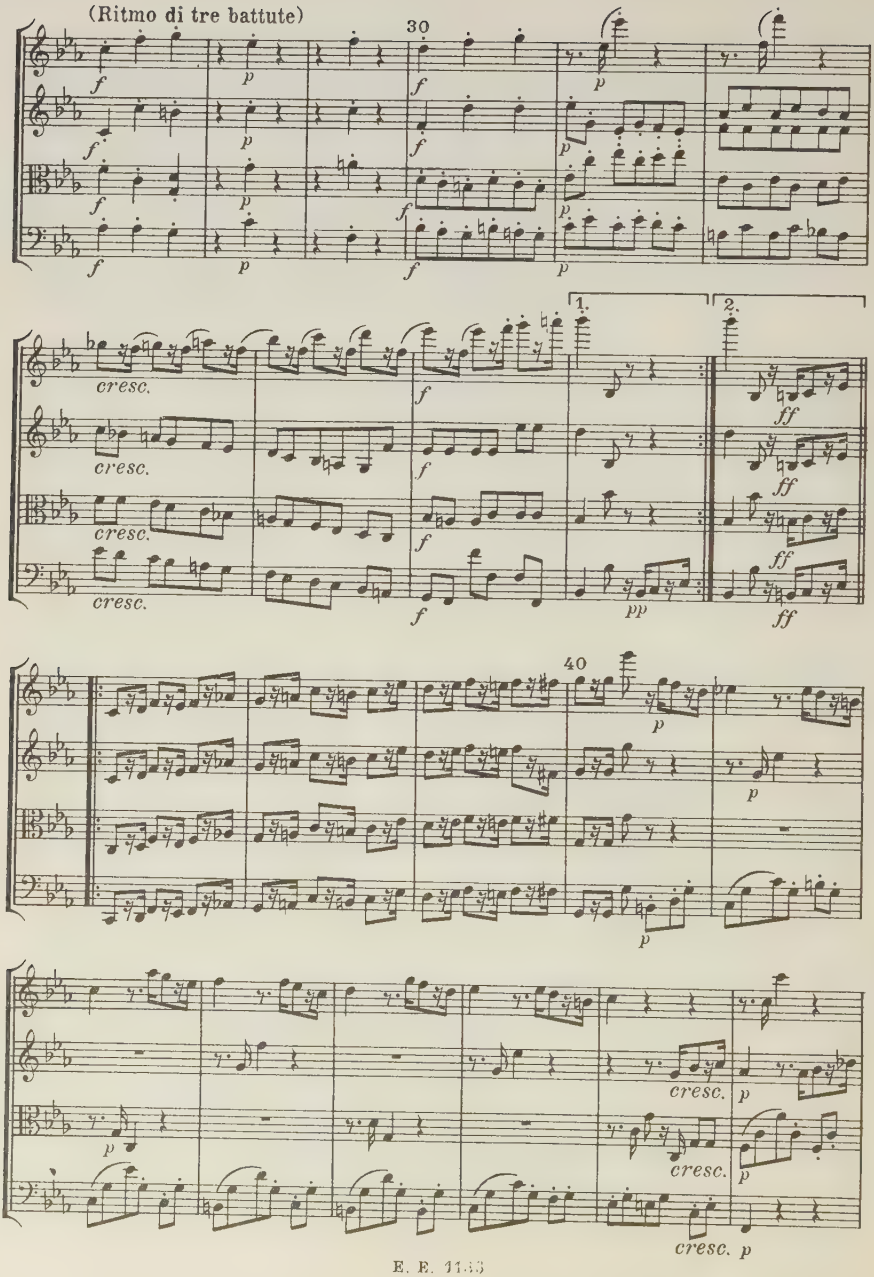

p dolce
p
p
p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
cresc.
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.

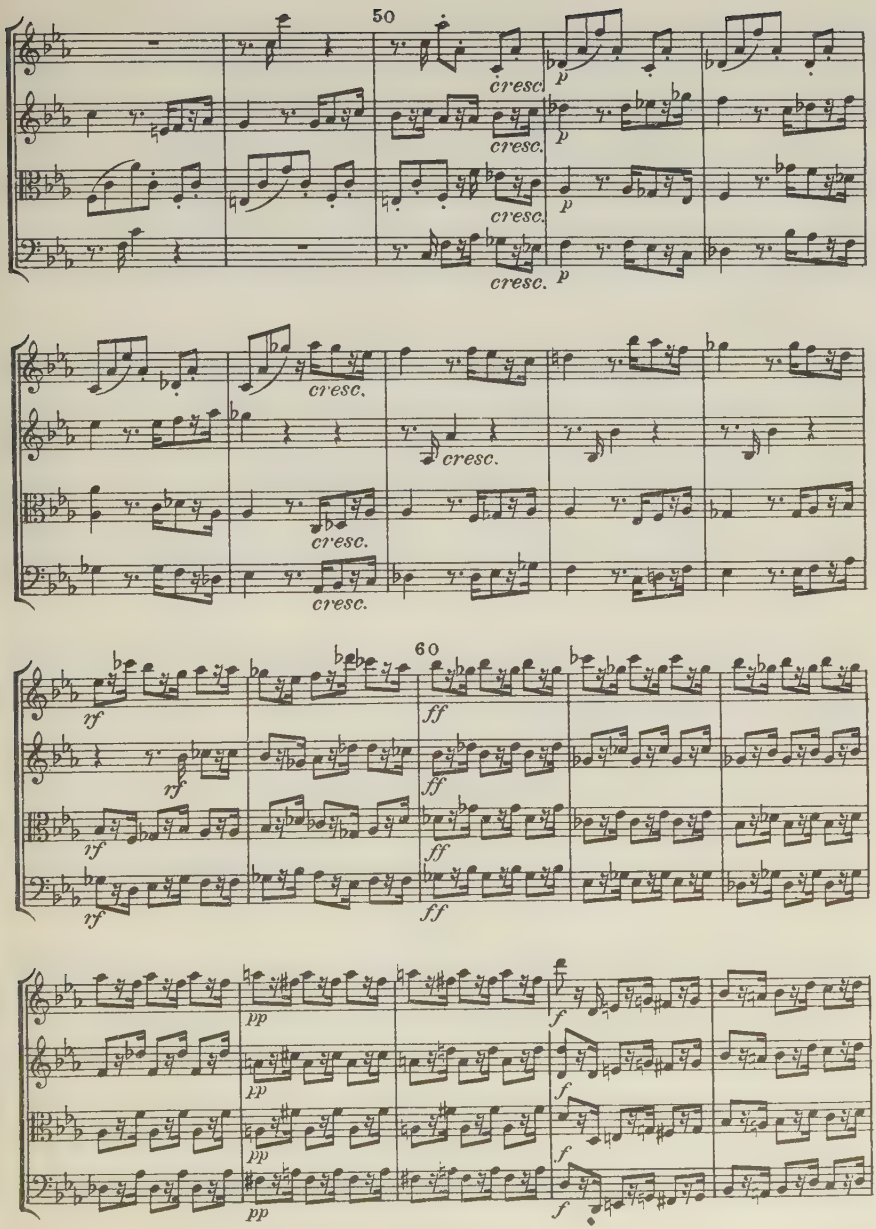

dim.
cresc.
pp
pizz.
120
tr
arco
ritard.
ten.

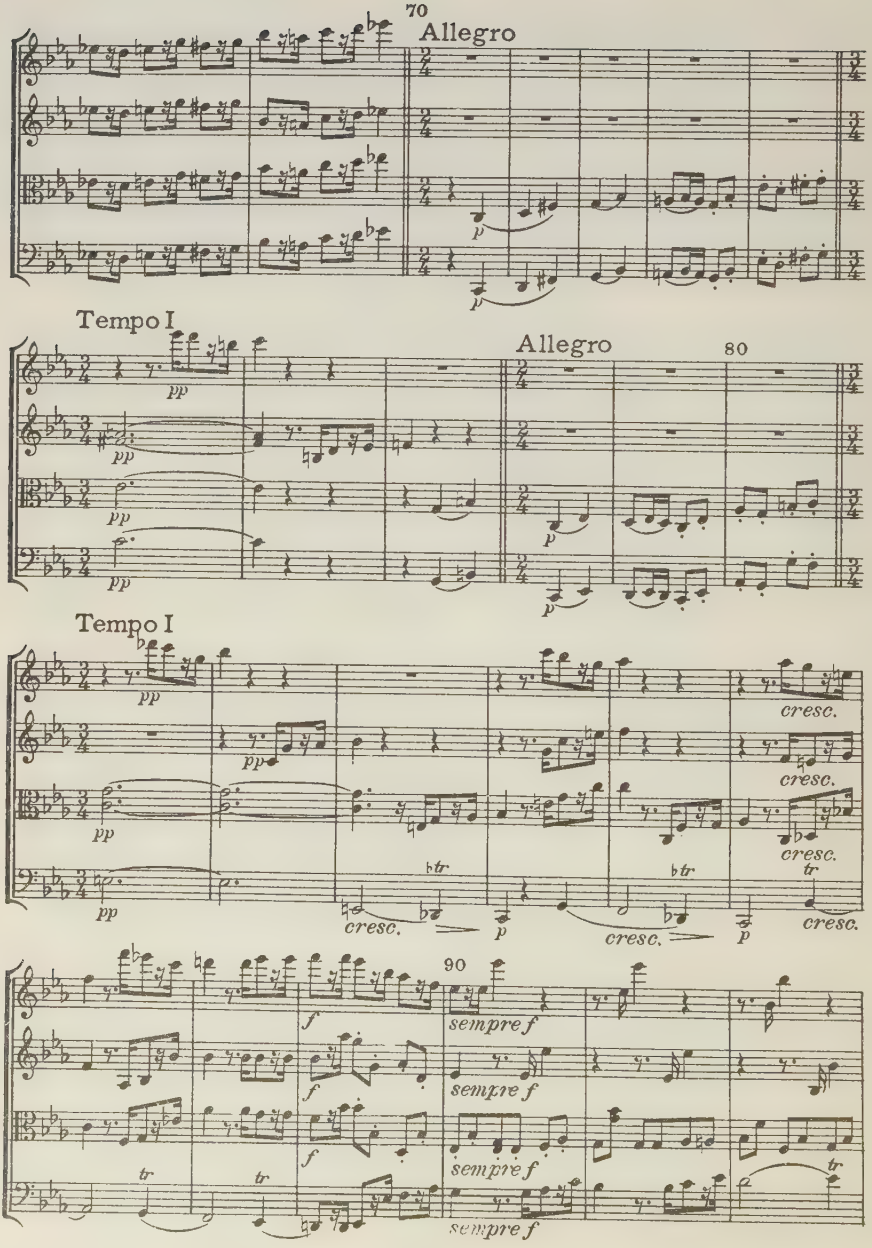
III

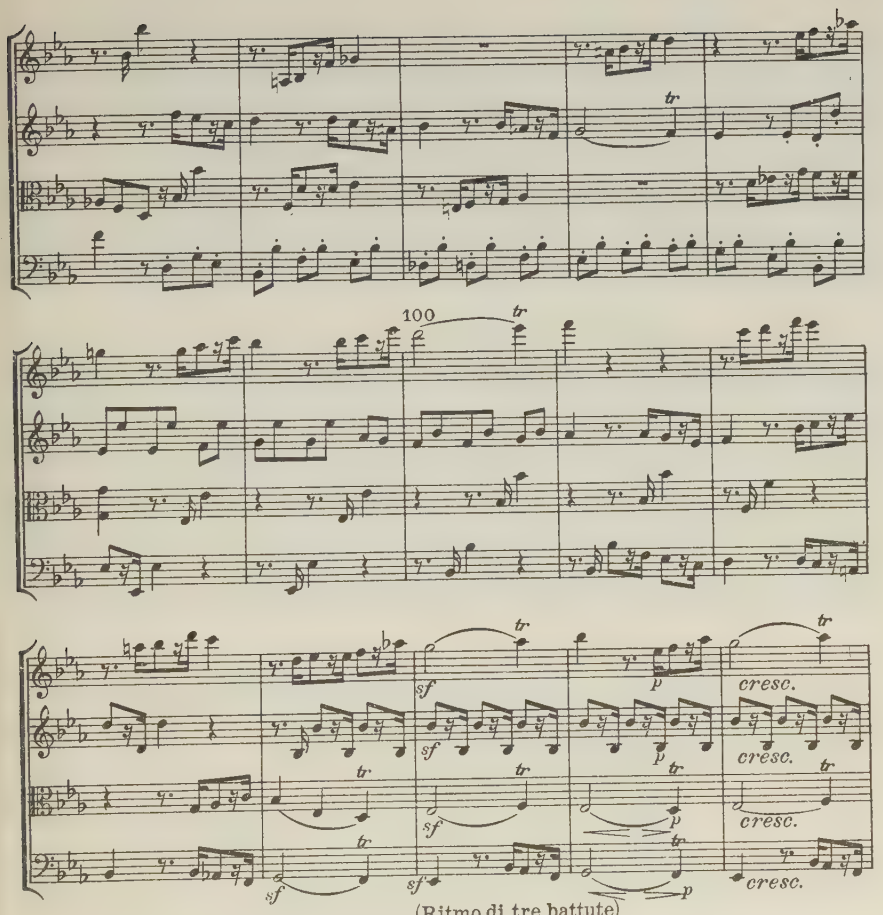
Scherzando vivace

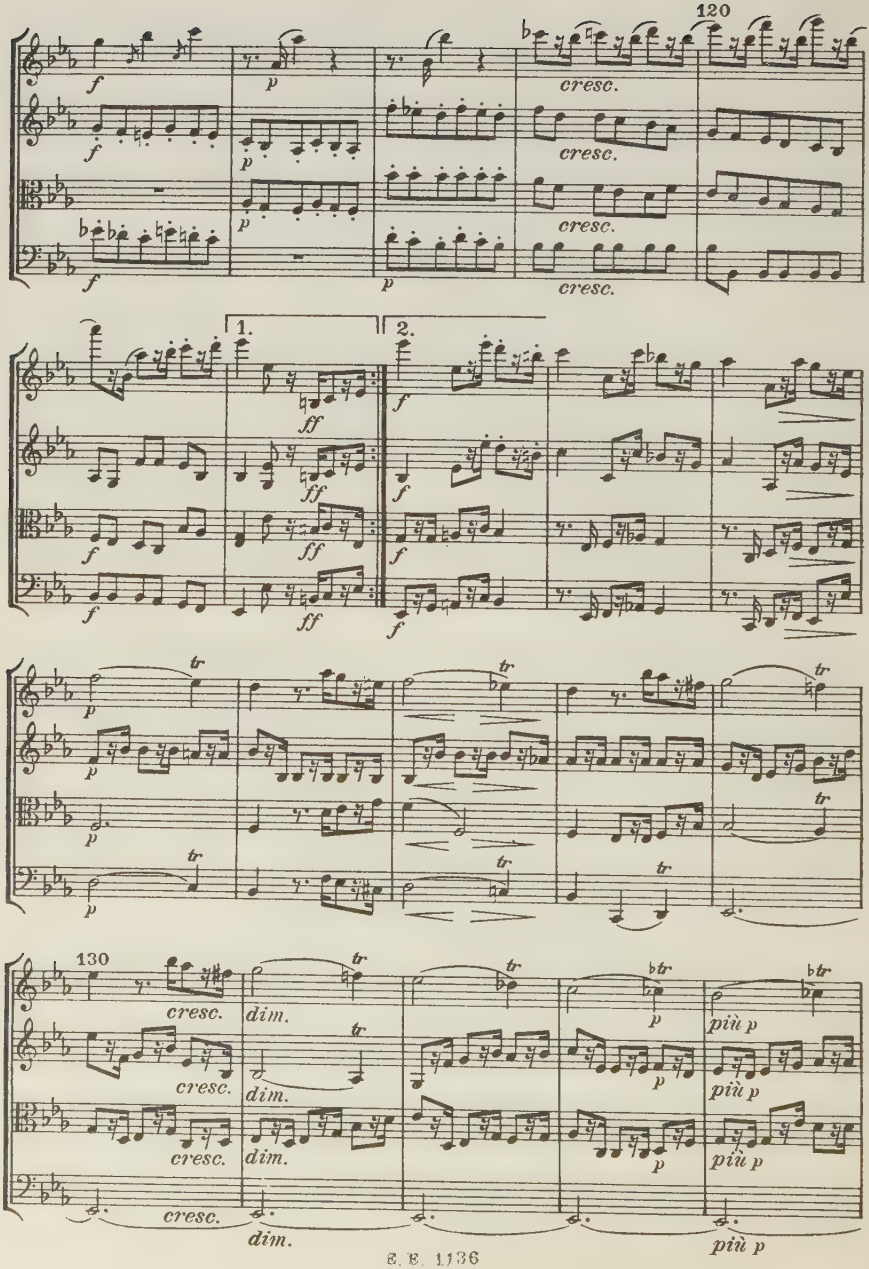


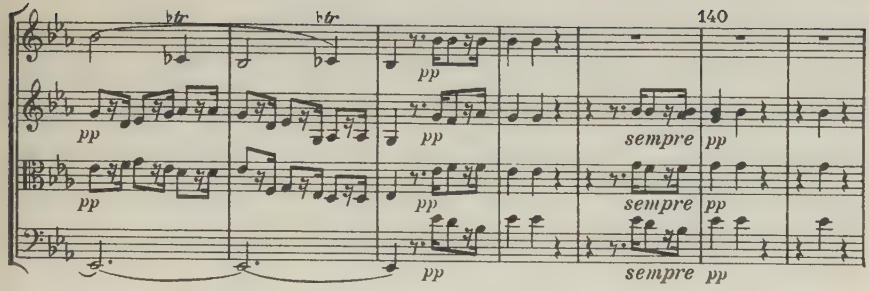

(Ritmo di tre battute)
30
cresc.
1.
2.
40
cresc.


50
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
cresc.
cresc.
cresc.
60
rf
ff
rf
ff
rf
ff
rf
ff
pp
f
pp
f
pp
f
pp
f


70
Allegro
Tempo I
Allegro
80
Tempo I
cresc.
90
sempre f


100
tr
sf
p
cresc.
(Ritmo di tre battute)
110
f

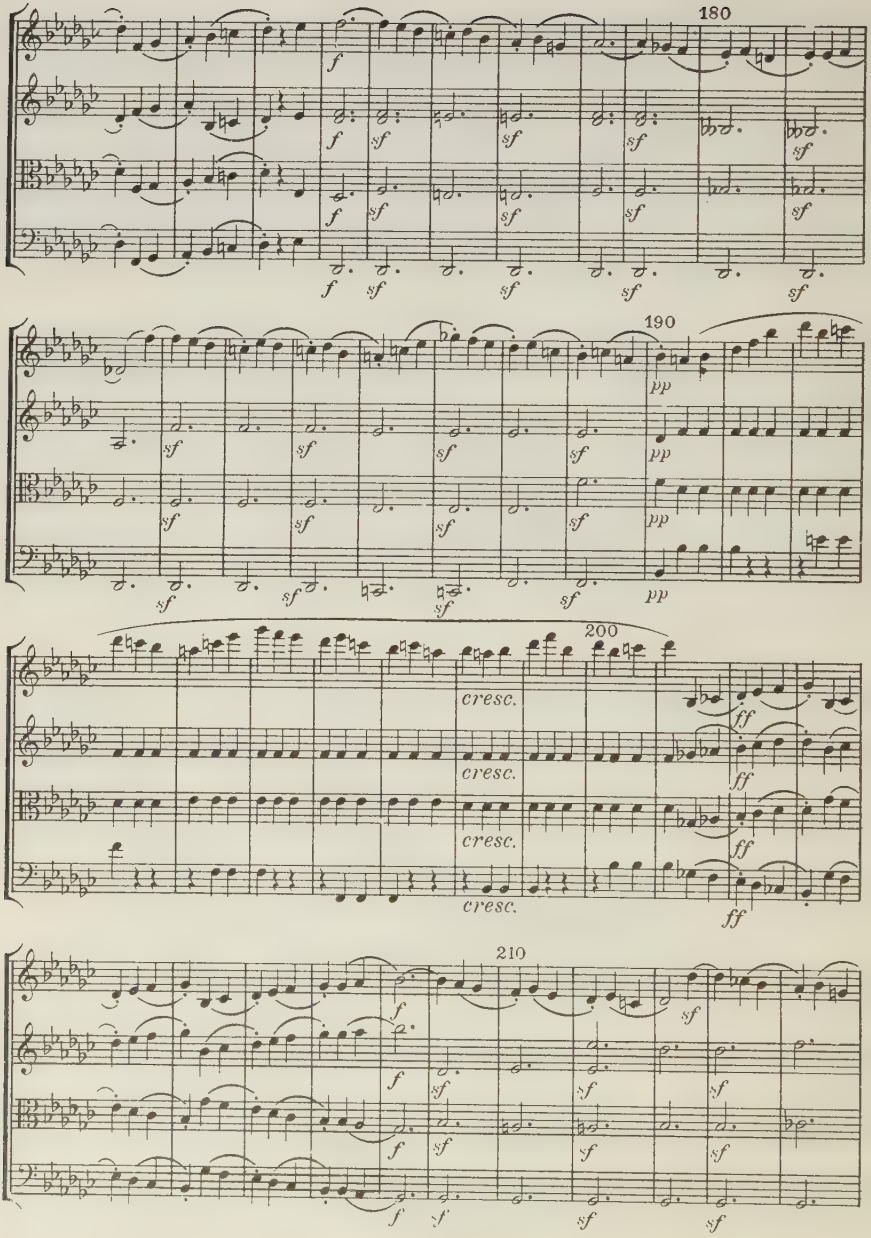

120
cresc.
1.
2.
tr
130
dim.
più p


140
pp
sempre pp

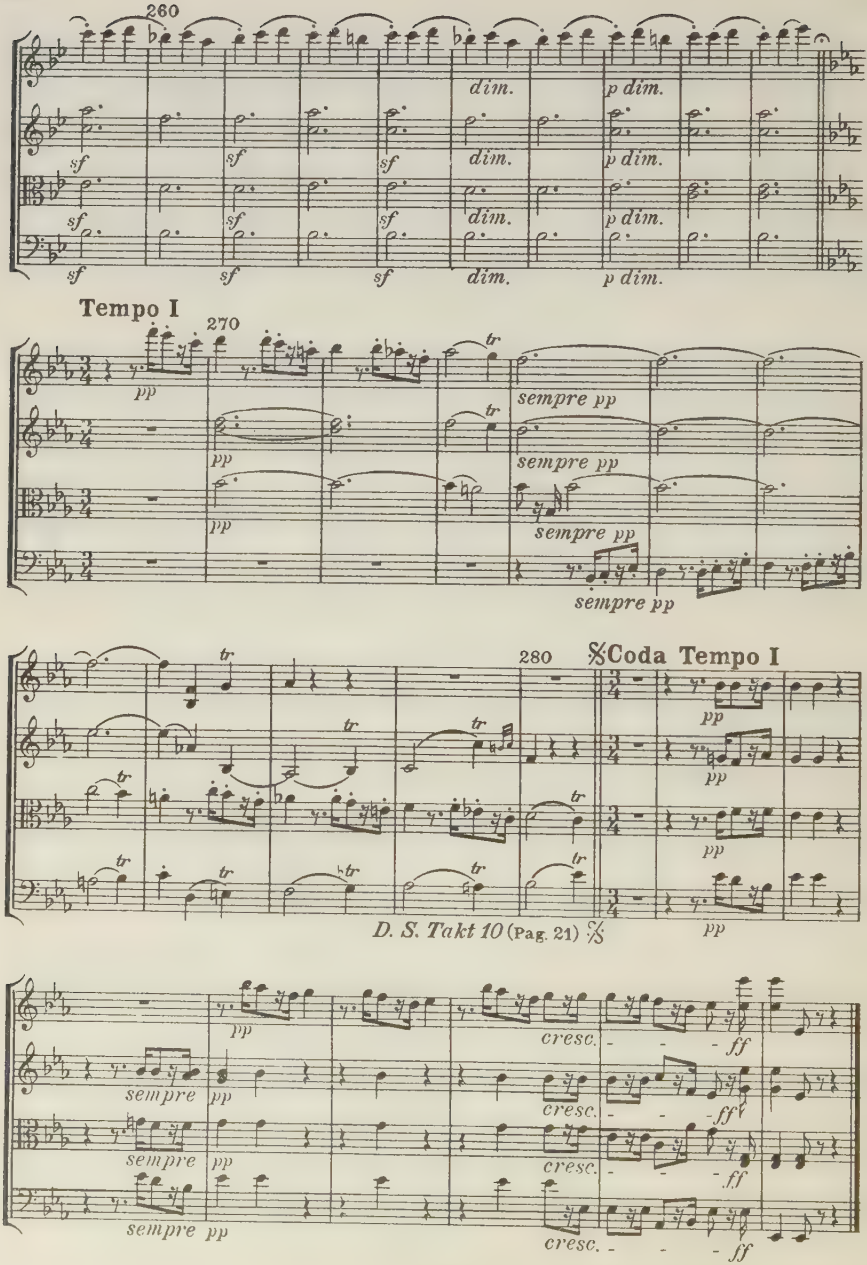
Presto
150
cresc.
f pp

160
cresc.
Dopo la repetizione dal 𝄋 al 𝄋 pag. 30 (Coda)

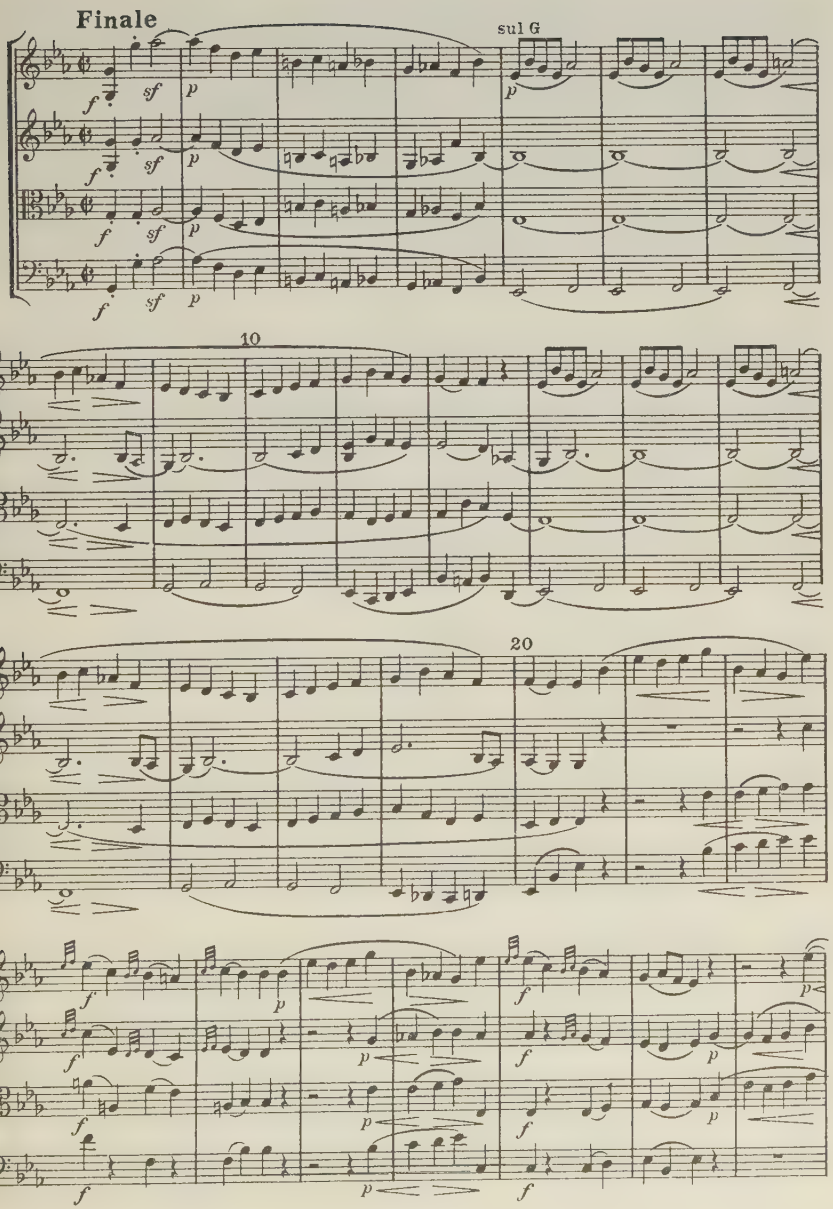
1.
2.
170
f
p cresc.
ff

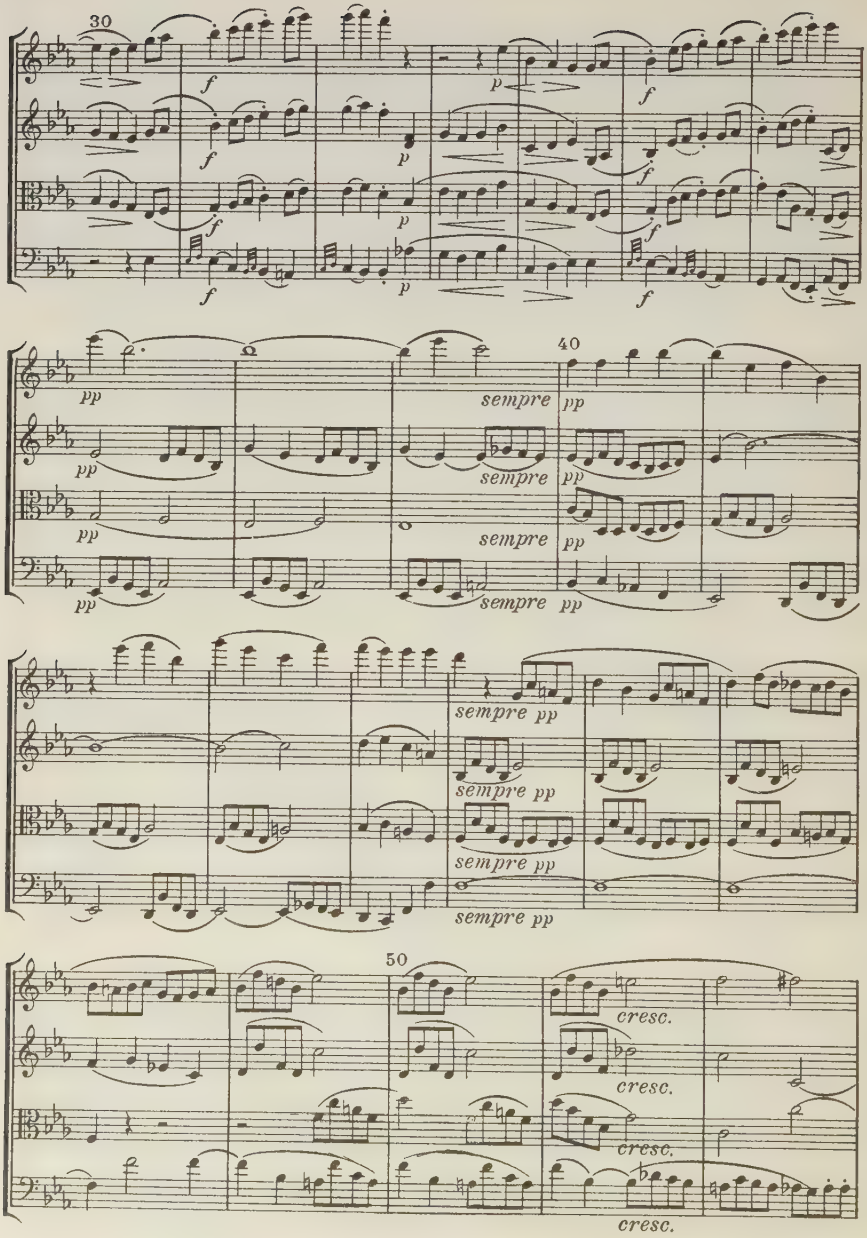

180
190
200
210
cresc.
cresc.
cresc.
cresc.

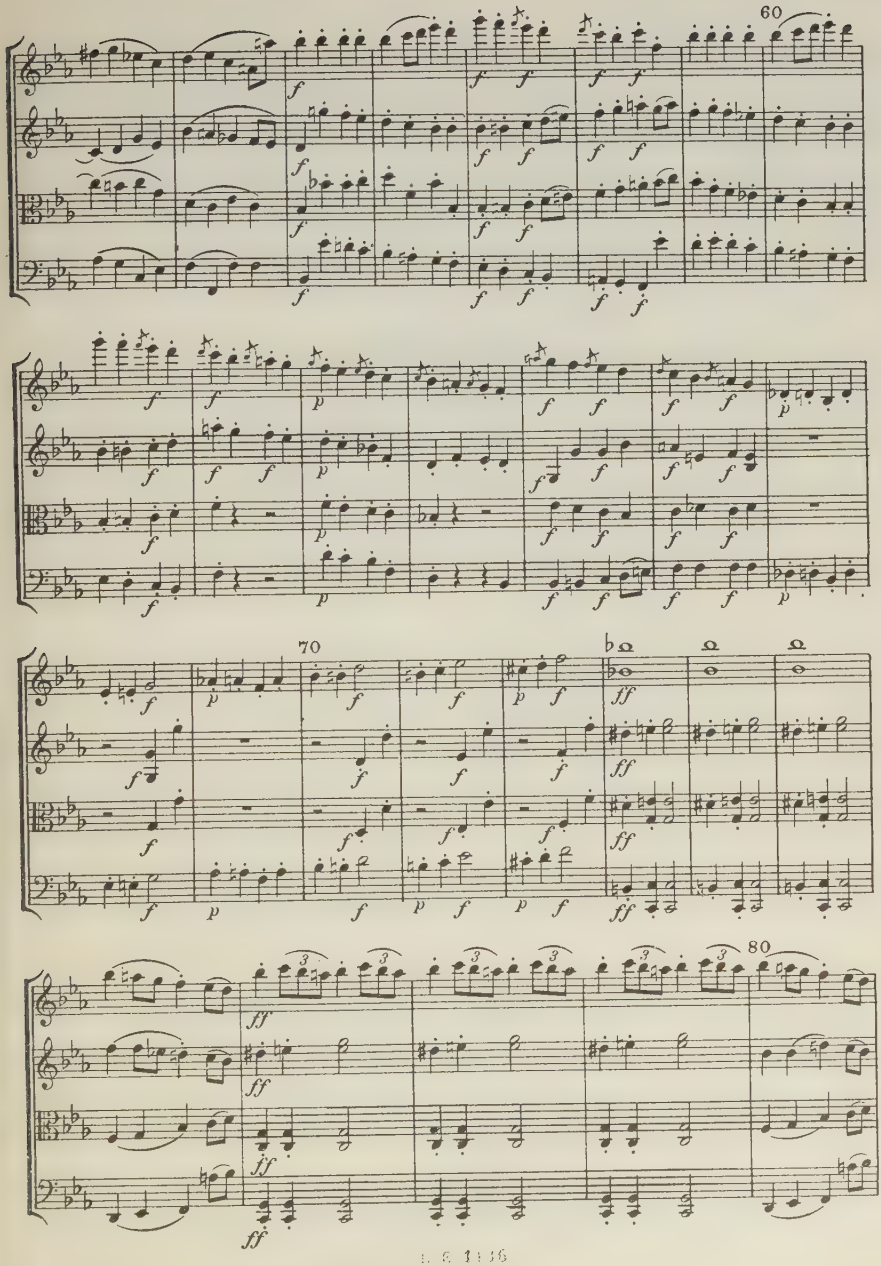
220
sf
pp
230
cresc.
ff
240
f
sf
250

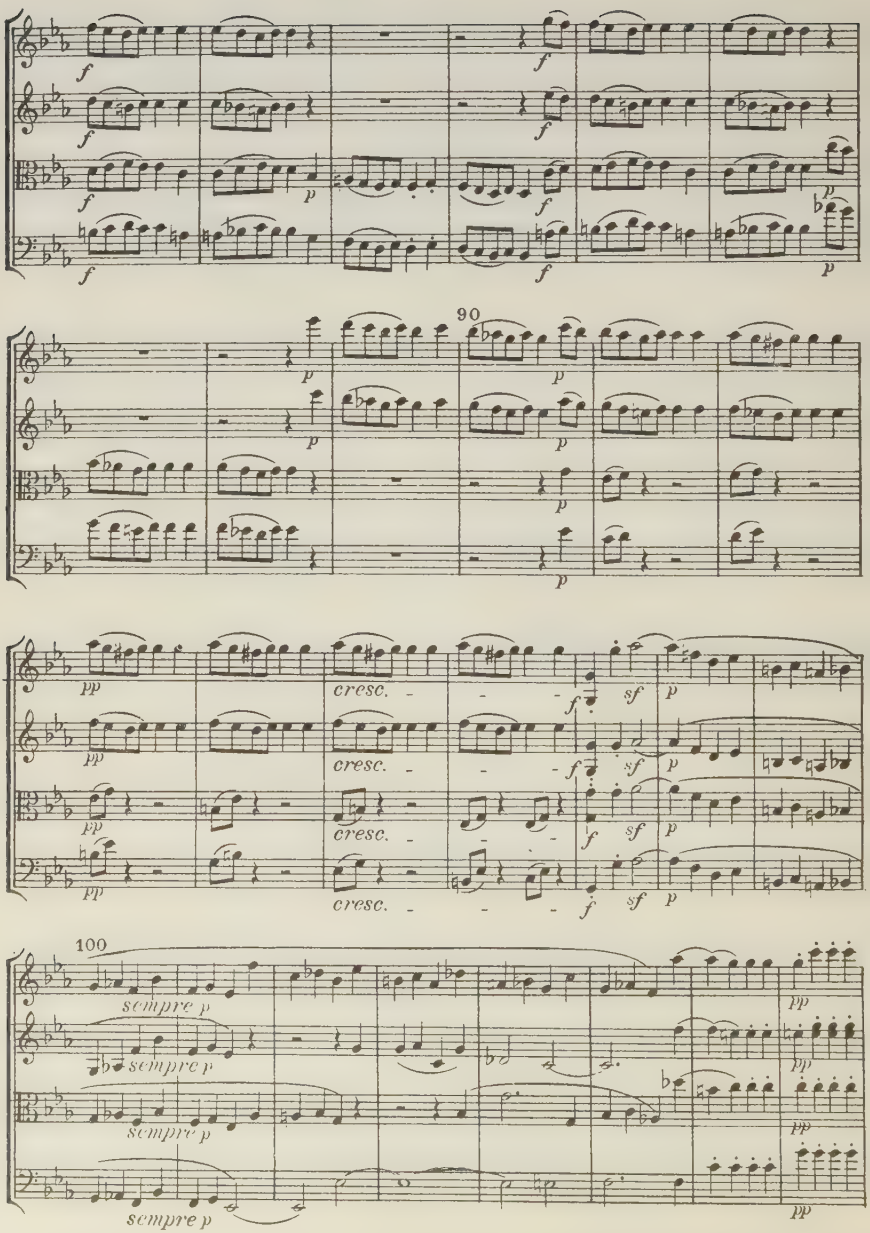

260
dim.
p dim.
sf
Tempo I
270
pp
sempre pp
280
𝄋Coda Tempo I
D. S. Takt 10 (Pag. 21) 𝄋
sempre
cresc.
ff

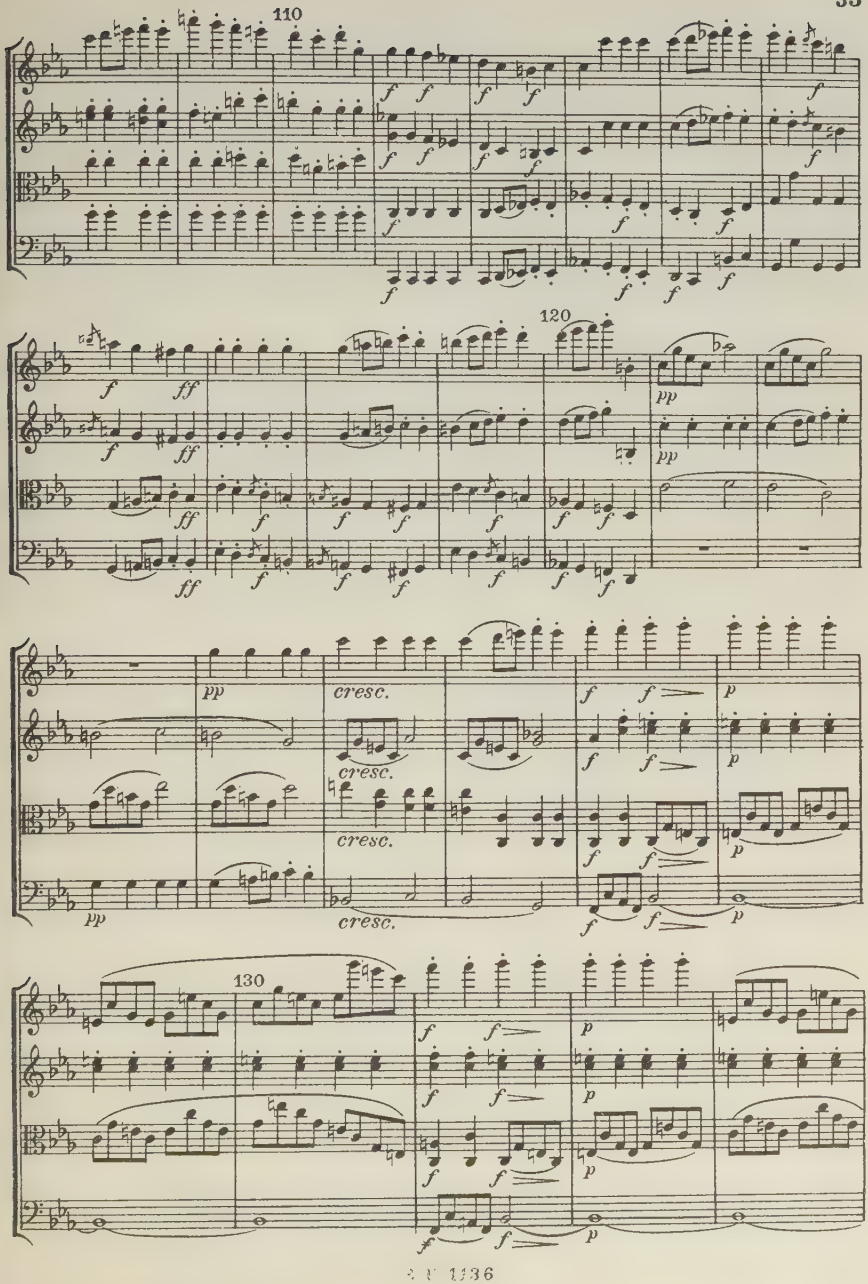
IV

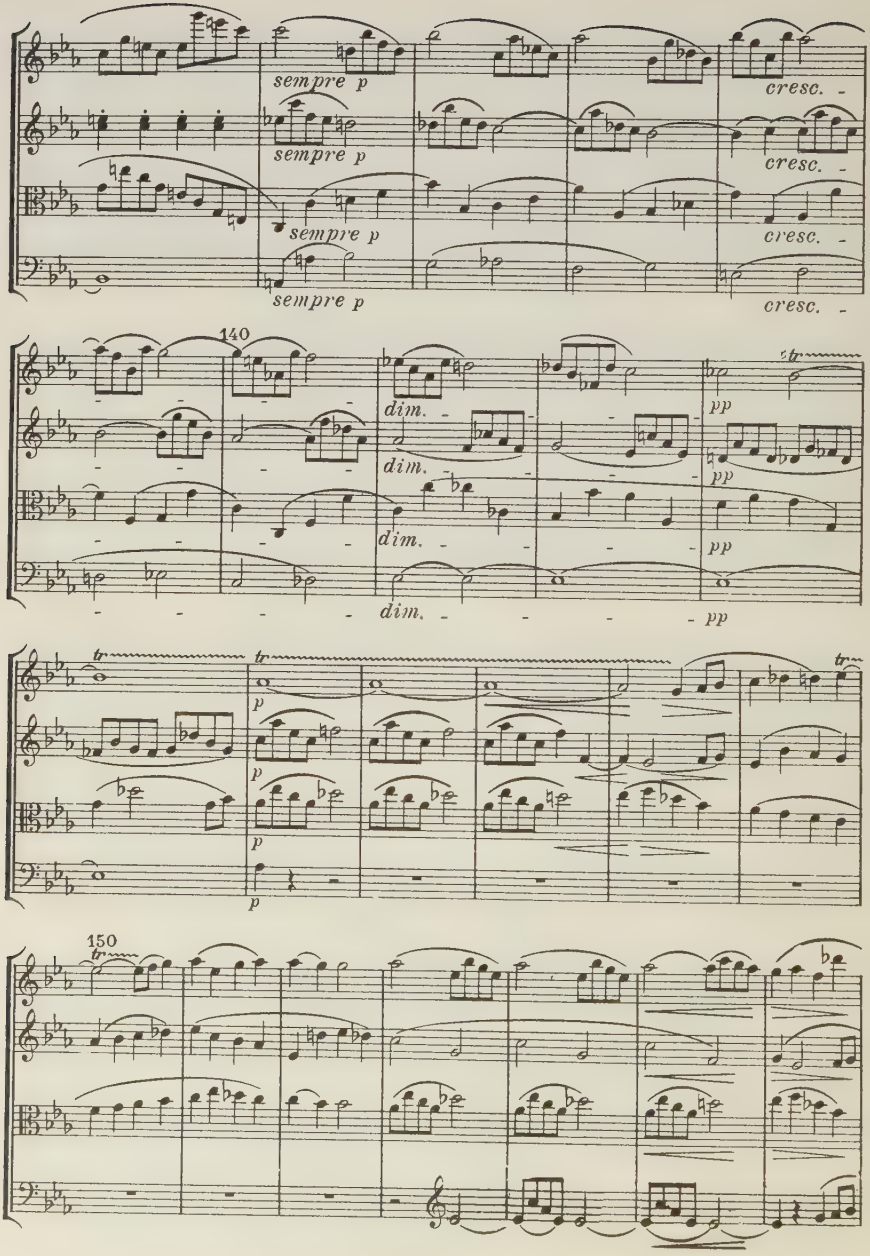


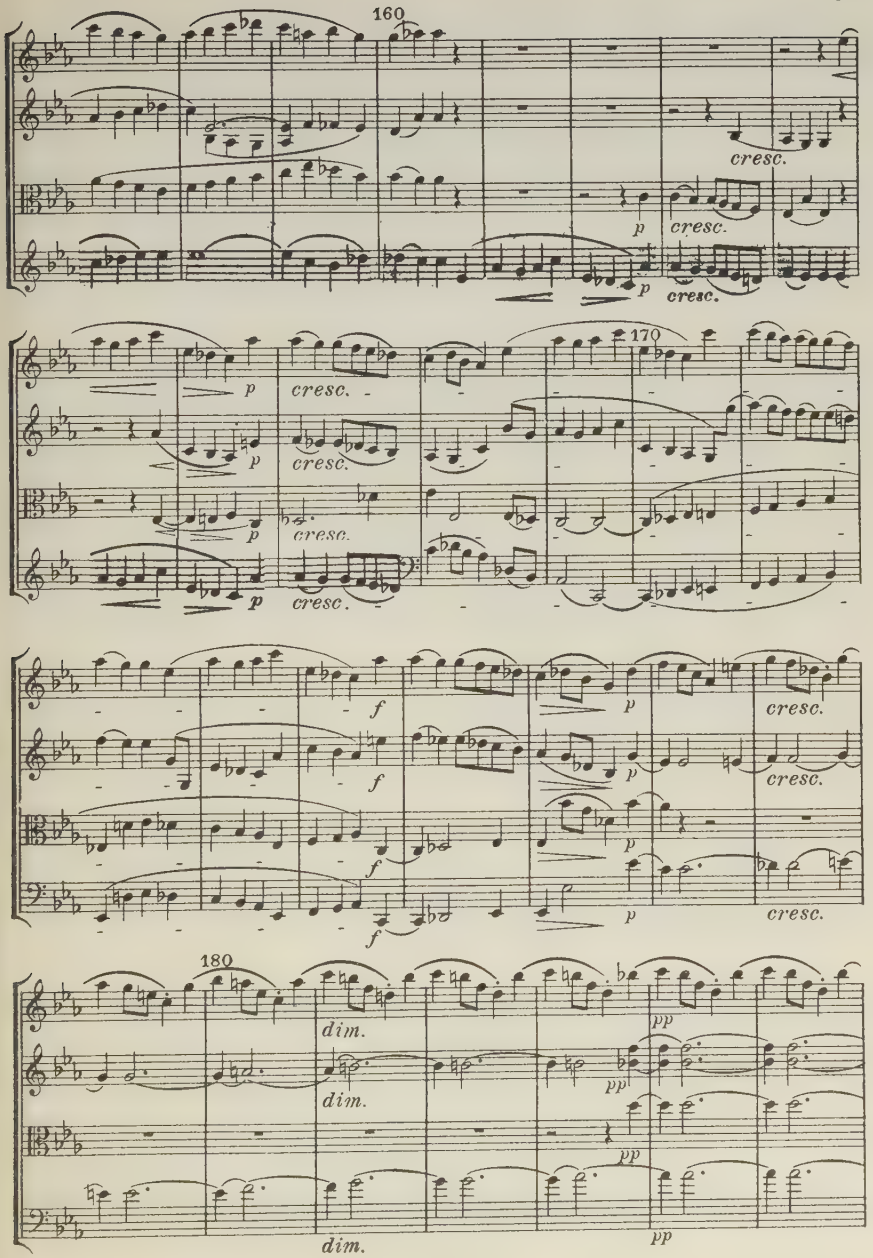

30
f
p
40
pp
sempre
50
cresc.

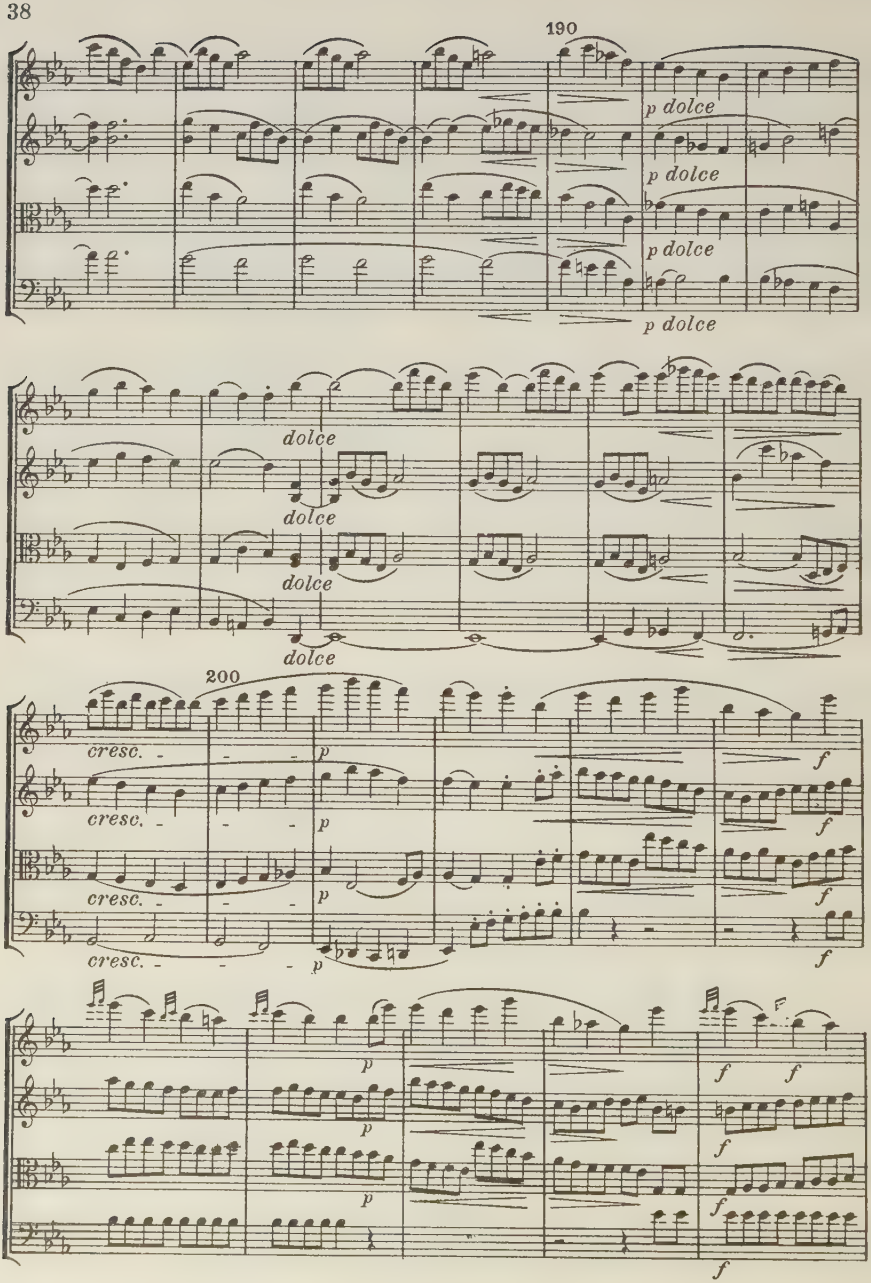

60
70
80

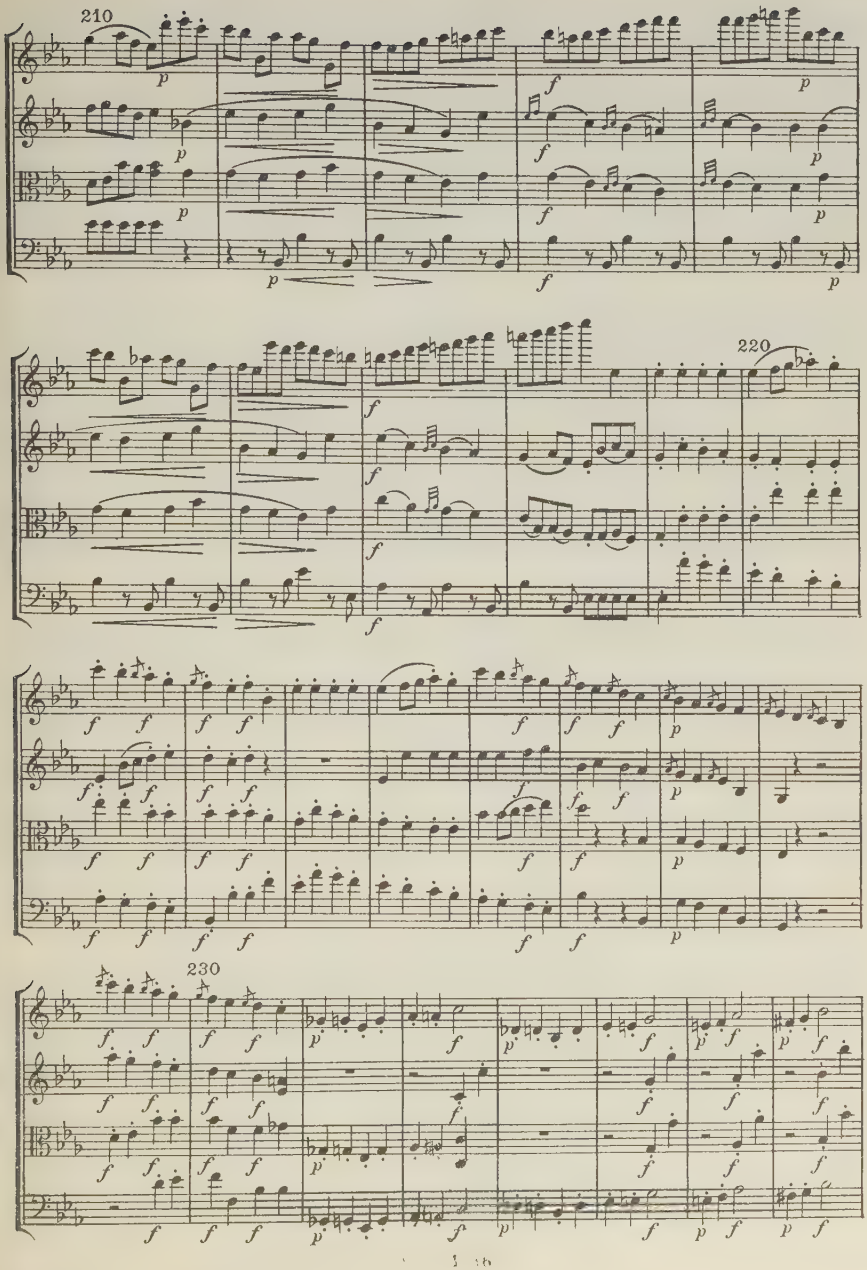

90
100
cresc.
sempre p

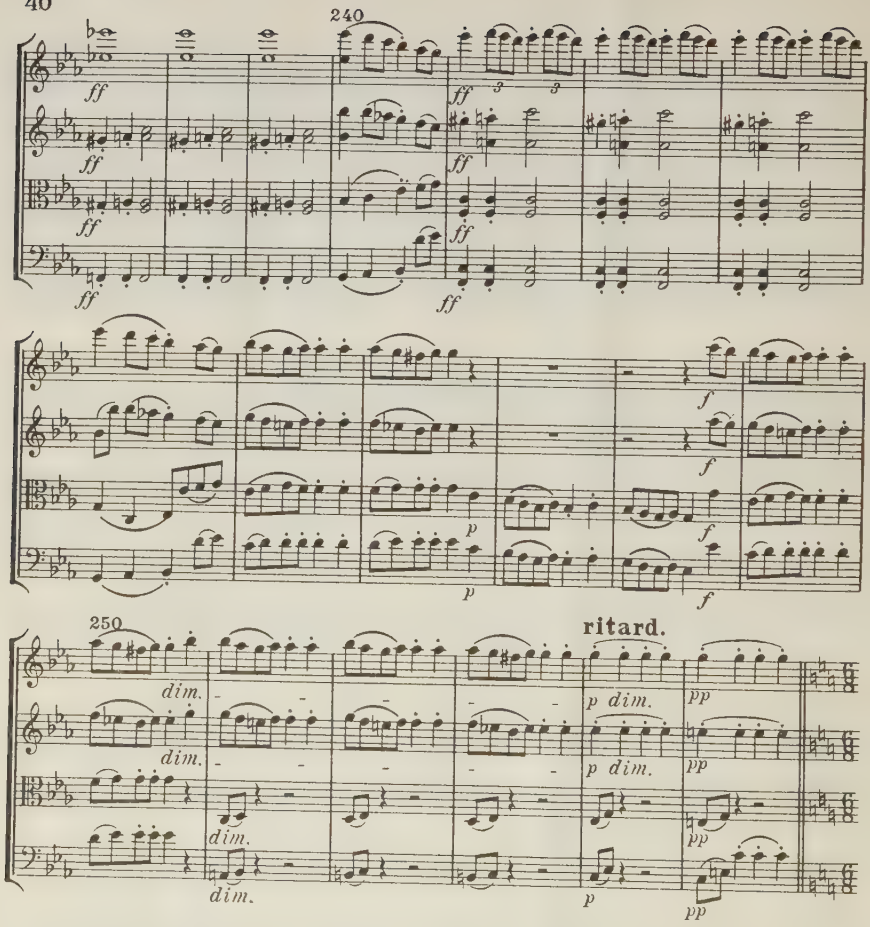

110
120
130
cresc.
cresc.
cresc.
cresc.

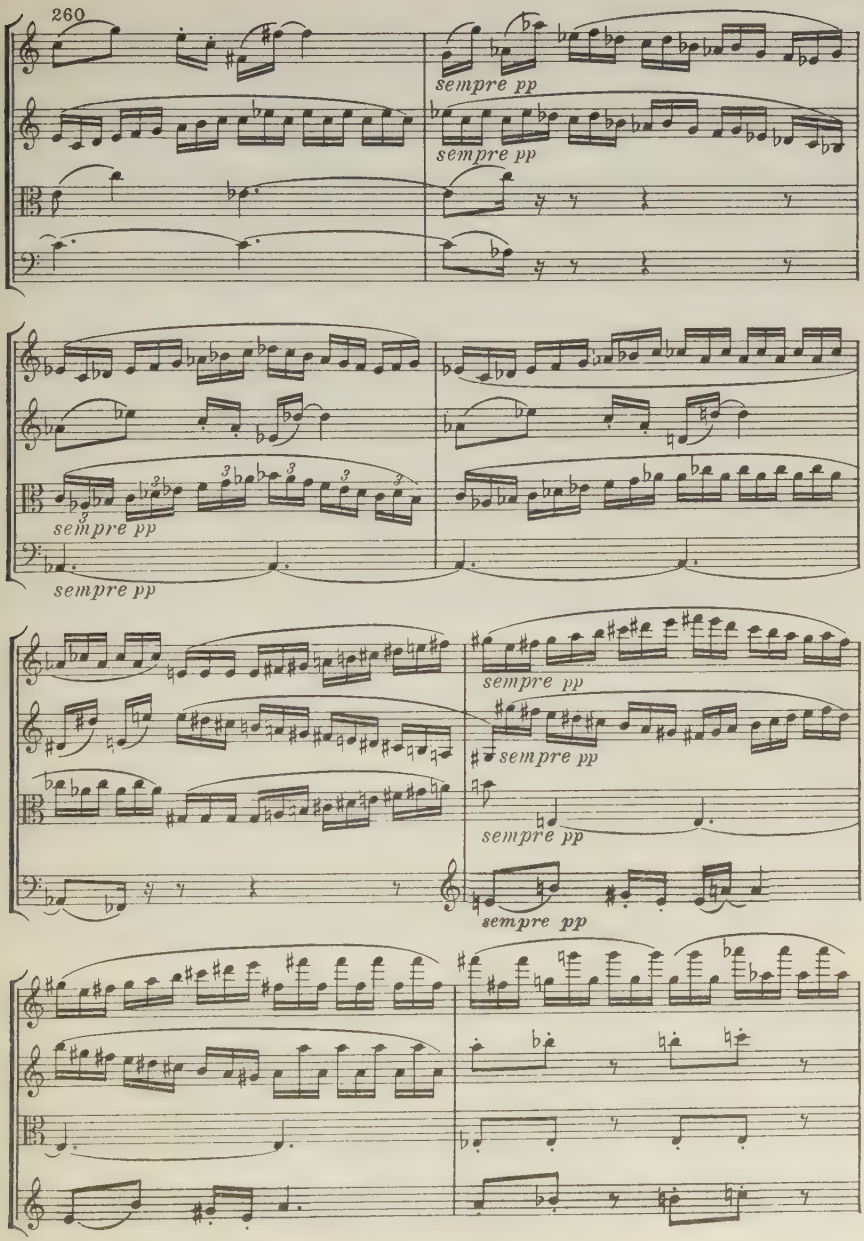

sempre p
sempre p
sempre p
sempre p
cresc.
cresc.
cresc.
cresc.
140
dim.
dim.
dim.
dim.
pp
pp
pp
pp
tr
p
150

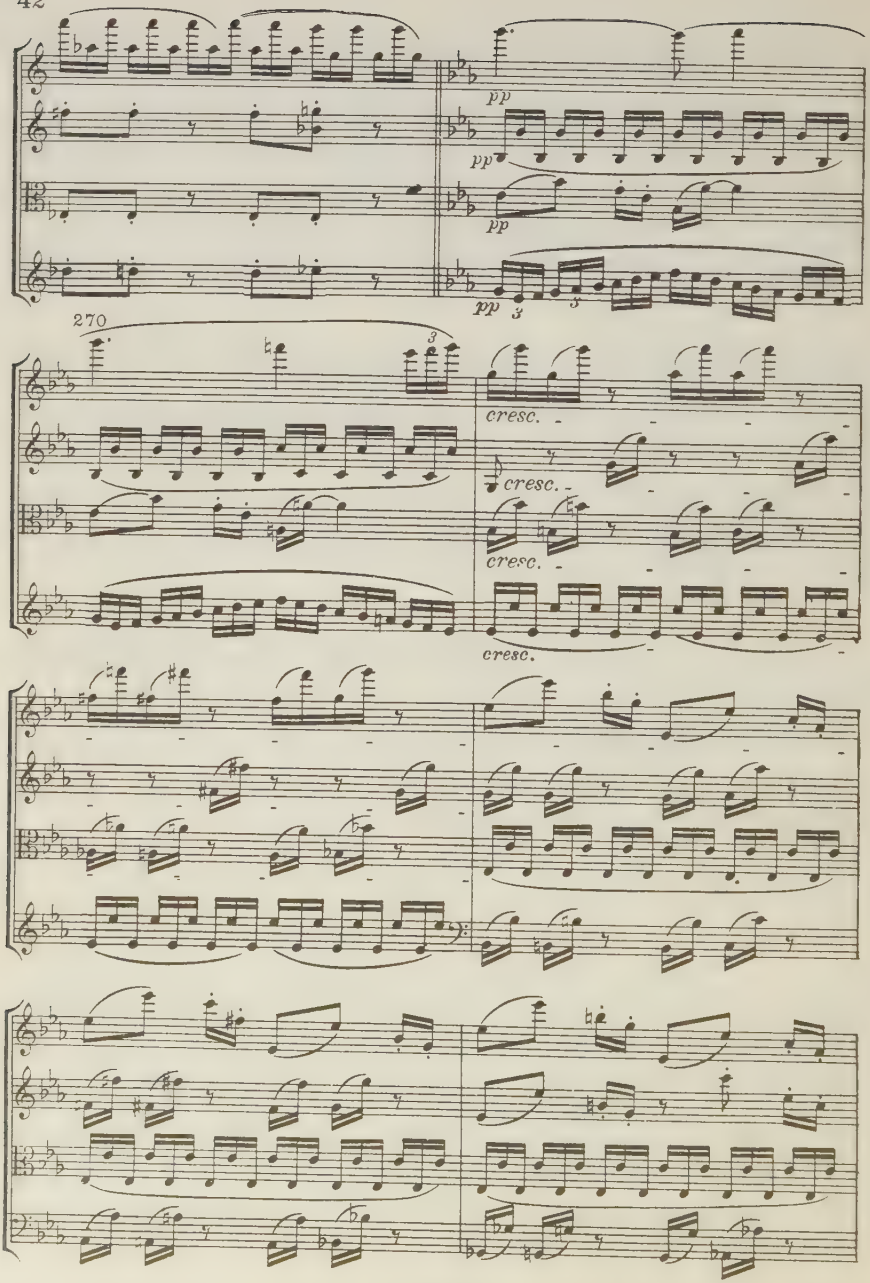

160
cresc.
p
cresc.
p
cresc.
170
p
cresc.
p
cresc.
p
cresc.
p
cresc.
f
f
f
f
p
p
p
p
cresc.
cresc.
cresc.
180
dim.
dim.
dim.
pp
pp
pp
pp

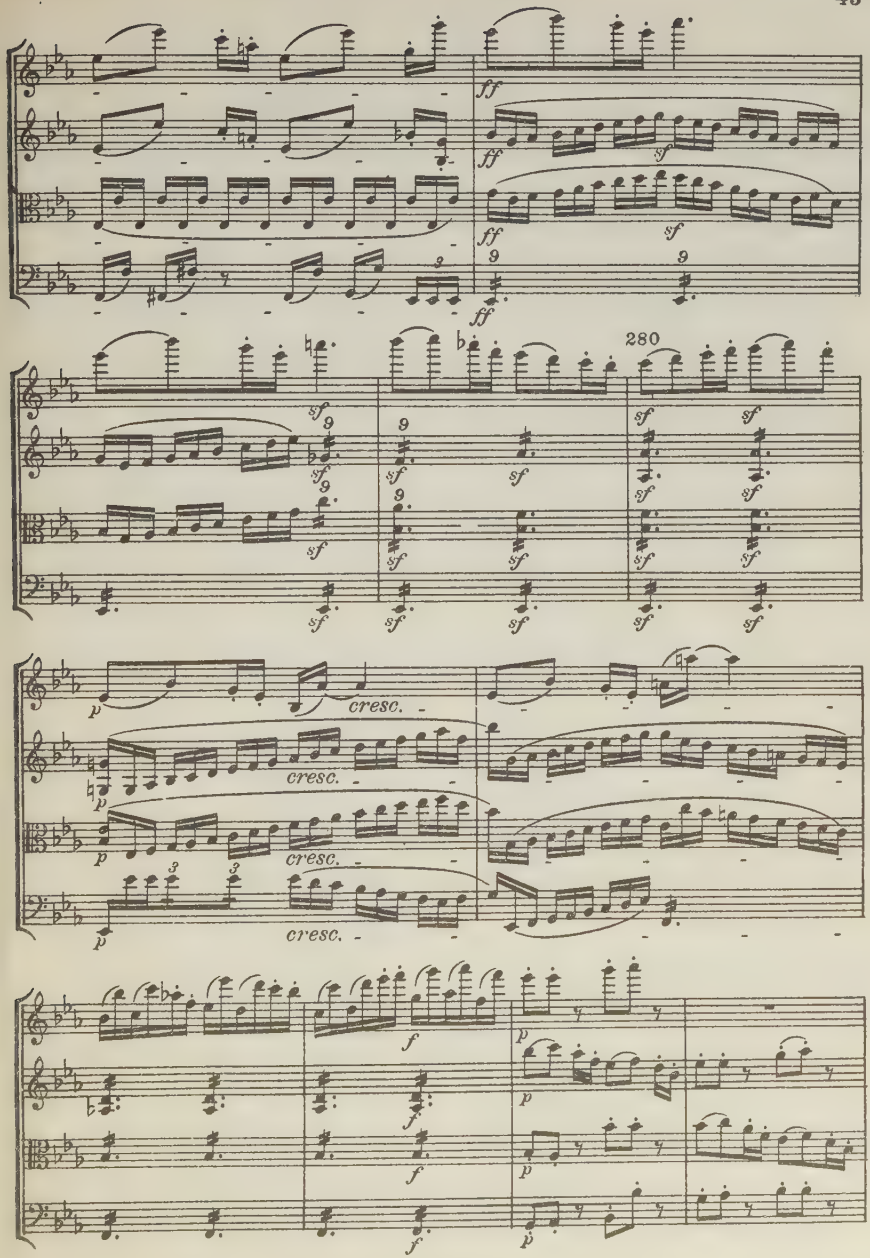

190
p dolce
p dolce
p dolce
p dolce
dolce
dolce
dolce
dolce
200
cresc.
cresc.
cresc.
cresc.
p
f

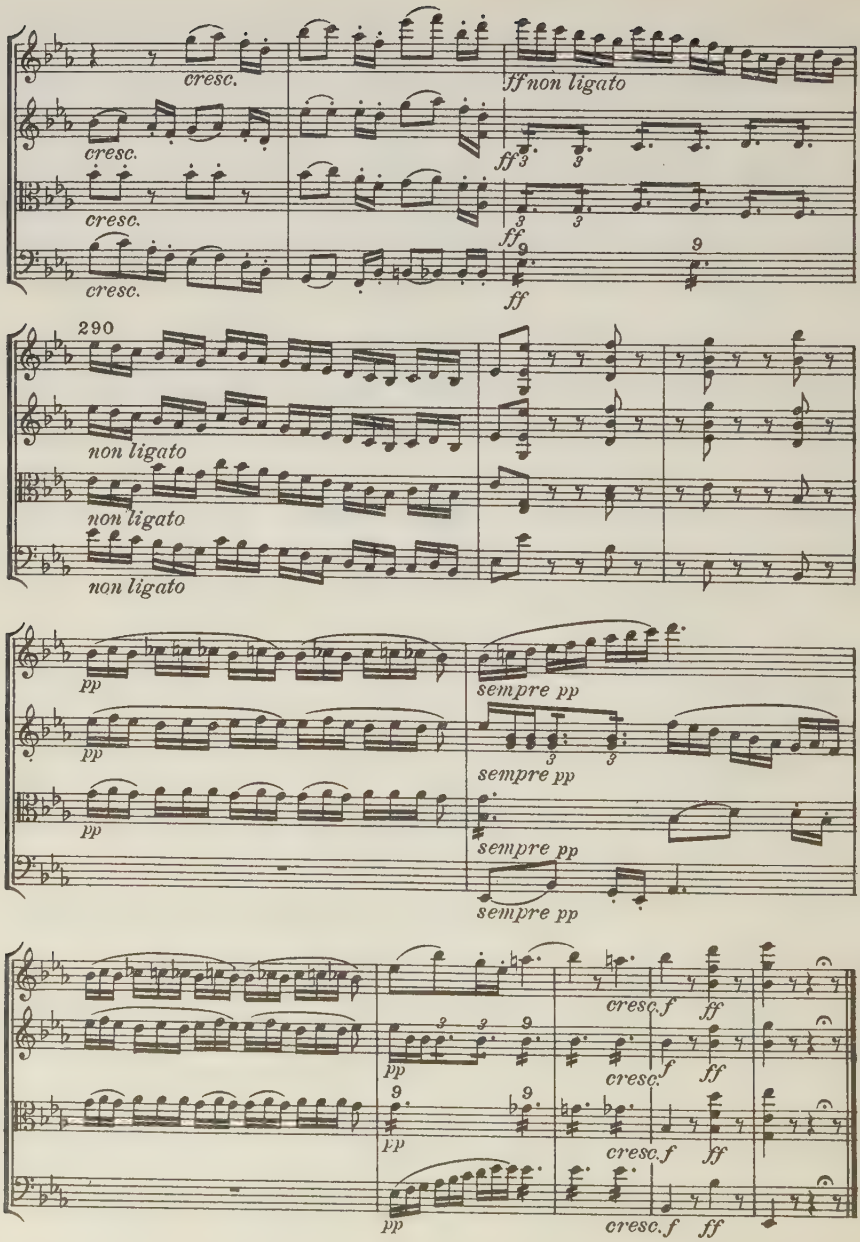

210
220
230


240
ff
250
dim.
ritard.
p dim.
pp
Allegro commodo
cresc.
pp


260
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp
sempre pp


pp
pp
pp
pp
3
3
270
3
cresc.
cresc.
cresc.
cresc.


ff
sf
9
280
cresc.
p
f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Edition Eulenburg

CHAMBER MUSIC

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19. **Beethoven**, Quartet, op. 18, 4, C m
20. **Beethoven**, Quartet, op. 18, 5, A
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